

# The Musical World

AND

## Dramatic Observer.

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WEEKLY, PRICE 3D.

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May	6	...	A Lecture will be given by Dr. C. W. Pearce.
"	13	...	Mr. J. Percy Baker will read a Paper on "The Study of Musical Form."
June	3	...	A Lecture will be delivered by Mr. H. Somers Clarke.
July	1	...	Lecture at 8 p.m.
"	15	...	F.C.O. Examination (Paper Work) at 10 a.m.
"	16	...	F.C.O. Examination (Organ Playing) at 10 a.m.
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"	25	...	Diploma Distribution at 11 a.m.
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The ANNUAL DINNER will take place on the 21st April. Full particulars shortly.

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## LIST of PORTRAITS that have appeared

IN THE

## MUSICAL WORLD.

May 4.	Edward Grieg.
May 11.	Carl Rosa.
May 18.	F. H. Cowen.
May 25.	Senor Sarasate.
June 1.	Frederic Cliffe.
June 8.	Prof. Herkomer's "An Idyl."
June 15.	Fraulein Hermine Spies.
June 22.	Signorina Teresina Tua.
June 29.	Madame Marcella Sembrich.
July 6.	Madame Becker Gröndhal.
July 13.	Sir John Stainer.
July 20.	Madame Lillian Nordica.
July 27.	M. Jean de Reszke.
Aug. 3.	Charles Dibdin.
Aug. 10.	Joseph Hollman.
Aug. 17.	Madame Sarah Bernhardt.
Aug. 24.	Frau Amalie Materna.
Aug. 31.	Herr Van Dyck.
Sept. 7.	M. Johannes Wolf.
Sept. 14.	Madame Patey.
Sept. 21.	Mr. Arthur Oswald.
Sept. 28.	The Bayreuth Conductors.
Oct. 5.	Miss Rosalind F. Ellicott.
Oct. 12.	Dr. A. C. Mackenzie.
Oct. 19.	Dr. Bernhard Scholz.
Oct. 26.	Madame Patti-Nicolini.
Nov. 2.	Johannes Brahms.
Nov. 9.	Professor Villiers Stanford.
Nov. 16.	Arrigo Boito.
Nov. 23.	Mr. and Mrs. Henschel.
Nov. 30.	Miss Marianne Eissler.
Dec. 7.	Madame Trebelli.
Dec. 14.	Mr. J. H. Bonawitz.
Dec. 21.	Robert Browning.
Dec. 28.	Miss Grace Damian.
Jan. 4.	Mr. Plunket Greene.
Jan. 11.	Mr. Frederick Corder.
Jan. 18.	Madame Georgina Burns.
Jan. 25.	Professor Arthur de Greef.
Feb. 1.	Miss Margaret Macintyre.
Feb. 8.	Mr. J. L. Toole.
Feb. 15.	Miss Caroline Geisler-Schubert.
Feb. 22.	Browning's "Strafford."
Mar. 1.	Mr. Leslie Crotty.
Mar. 8.	Miss Marguerite Hall.

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- \*\*\* All advertisements for the current week's issue should be lodged with the Printer not later than noon Thursday.
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(Payable in advance.)

## The Musical World.

LONDON, SATURDAY, MARCH 15, 1890.

## FACTS AND COMMENTS.

Of a truth the powers which preside over the Worcester Festivals do not love the things of to-day. At any rate they do not permit the element of modern music to leaven their programmes too largely. On the first draft of next autumn's Festival, which is now put forward provisionally, there appears but one new work—the "Repentance of Nineveh," by Dr. Bridge. On the first day, Tuesday, September 9, "St. Paul," Mr. C. Lee Williams's "Last Night at Bethany," and the "Creation," Parts 1 and 2, will be given; Wednesday morning will be devoted to Mozart's "Requiem," Bach's "A Stronghold Sure," Beethoven's Fifth Symphony, Spohr's "God, thou art great," and Weber's Harvest Cantata—verily a varied programme: some kind of musical olives are necessary between such courses—while in the evening Dr. Parry's "St. Cecilia" will be followed by a miscellaneous concert. On Thursday will be given the new work referred to above, Beethoven's "Engedi," and the "Elijah;" and the Festival will conclude on Friday with the "Messiah." The complete list of artists is as follows:—M<sup>me</sup>. Albani, Miss Liza Lehmann, Miss Grace Damian, and Miss Hilda Wilson; Messrs. Lloyd, Hirwen Jones, Watkin Mills, and Brereton. From which it may be observed that the fashion is on the increase of dividing the contralto work at such functions between two artists who are on equal terms, instead of allotting it, as of old, to one "first" and one "second" singer.

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JOHN BROADWOOD AND SONS, Pianoforte Makers to Her Majesty, London.  
JOHN BROADWOOD AND SONS, Pianoforte Makers to Her Majesty, London.

In the first chapter of the Book of Critics it is written: *Criticism and commerce go not hand in hand.* By which we take the author of that monumental tome to imply that a critic—musical or dramatic—should keep to his duties, and meddle not in matters of lucre. We are led to make this quotation from the philosopher by the quarrel which is just now raging in New York around Mr. Krehbiel and Mr. Schwab. Both, it may be said, are called critics; but the first is a critic. It is of course difficult to speak authoritatively of facts which can only be seen through others' eyes; but this is how the matter is alleged to stand. Mr. Schwab—so say apparently impartial journals in New York—accuses Mr. Krehbiel not only of incompetence, but of dishonesty, in that he consistently praises artists with whom he has business relations. On enquiry it appears that the charge is based on the fact that Anton Seidl, the famous pianist and conductor, sometimes provides the illustrations for Mr. Krehbiel's musical lectures. Commenting on Mr. Schwab's bitter attacks on his distinguished enemy, the "Musical Courier" proceeds to turn the tables on Mr. Schwab, whom it appears to convict of breaches of critical honour far less hypothetical than those imputed to Mr. Krehbiel.

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We do not pretend, we repeat, to know exactly how the truth may be, although on the evidence attainable we cannot but believe in the unsmirched honour of Mr. Krehbiel. The point is that it should be possible to bring such charges at all. Ignorant criticism, presumptuous criticism, are bad enough, and we have never hesitated to denounce either when examples have presented themselves; but both are preferable to corrupt criticism. That anyone who is entrusted—whether properly or not is beside the point—with the duty of leading public opinion, or a section of it, should so concern himself with the financial affairs of artists as to invite the charge of corruption is infinitely worse. Nor should it be possible to say, as it is said in some American circles, that there are critics who are paid to advocate certain "makes" of pianofortes, and to damage pianists who will not perform on those particular instruments. And where the charge of actual corruption will not lie, it is still obviously undesirable that a critic should put himself in a position which renders him liable to the faintest suspicion of being interested in the success or failure of an artist or a work. The first duty of newspaper proprietors, therefore, is to see that his critics are sufficiently well paid for their labour to place them above temptation—for they are but men, in spite of their frequent implications to the contrary. We should wish to believe that the lessons thus indicated are unneeded in England, and that distinguished critics have no interest in the success of certain artists under the management of professional impresarios; but even this is not so impossible as one would like to think it.

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The confusion which has arisen within recent years in England through the bestowal of degrees by foreign or colonial "Universities" is so great and increasing that all musicians will be glad to hear of the favourable reception given by Lord Knutsford to the deputation which waited on him last week with reference to the University of Trinity College, Toronto. The deputation, which was introduced by Sir William Houldsworth, represented all the English Universities and chief musical institutions, and protested strongly against the granting of degrees *in absentia*, and other alleged contraventions of their charter by the college. We shall return to the subject later.

Strange indeed are the workings of the editorial fancy, which sometimes will carry its possessor on aerial flights, leaving the material body apparently lapt in Elysian music at St. James's Hall, or Princes' Hall, or any of the other places wherein various degrees of musical mediocrity are wont to disport. It is permitted to record one such strange freak of imagination which has often puzzled us of late. Seated, not one day, but many times, in Princes' Hall, listening to afternoon recitals, we have found ourselves carried back a quarter of a century by the title of a book then greatly in vogue, and which, for an unknown reason, insisted on whispering itself in our ears. "Matins at Mutton's! Matins at Mutton's!"—so rang the bizarre alliteration. It was inexplicable, for the book was a racy compilation of little scandals and *on dits* caught up in the shop of the famous Brighton confectioner, whose establishment was so well recognised as a morning *rendezvous* for the fashionable visitors. *Solvitur ambulando*—the problem was solved by the gradual transformations through which the title of the book passed. We caught ourselves saying, "Muffins and Mutton's," and later, "Muffins and Music." Then it became plain. It was the sound of that muffin-bell, which, as concert-goers know, is invariably heard in Princes' Hall in the middle of every afternoon concert; this it was that had recalled, by a subtle way of cerebration, the name of the old book. And to those who have suffered in like fashion from that iniquitous muffin-man it is suggested that they should try the experiment of repeating softly the magic phrase "Muffins and Music." They will not be so oppressed by the clangorous bell—and they will not even try to hear the music. Others—the few who go to afternoon concerts for the sake of the music—will perhaps wish that some musician would take hold of that muffin-man, and demonstrate that muffins and music are not inseparable; and persuade him at least to muffle his bell when passing down Piccadilly.

\* \* \*

Referring to the bestowal on Dr. Spark, of Leeds, of a yearly pension of £50 "for his services to music in the north of England," the "Musical Herald" delivers itself as follows:—"Dr. Spark is an ardent supporter of the present Government, and does his best to counteract the pernicious Radicalism of his brother, Alderman Spark, the secretary of the Leeds Musical Festival, and proprietor of the 'Leeds Express.'" This suggestive note leads us to inquire if the introduction of political sentiments into a journal avowedly devoted to art be not a grave mistake. Theoretically, art should keep a high plane unreachd by the noisy warfare of politics; and, practically, musical controversy is too frequently embittered by jealous partisanship to need the addition of any further acridity from politics. Further, one may fairly be puzzled by the curious mixture of opposing elements in the paragraph we have quoted. Does the writer mean that Dr. Spark's ardent support of the Government is a token of his gratitude for the pension, or that the pension is given as the reward for his ardent support?

\* \* \*

We have received the first number of "The Overture," the new magazine of the students and friends of the Royal Academy. In his prefatory note the editor, Mr. Frederic Corder, states the objects of the journal, and justifies the selection of the title. Then there are articles on "Artistic Reverence," by Thomas Wingham, and on "Technique," by Tobias A. Matthay, with reviews of books, concerts, and music. Altogether "The Overture" opens very promisingly; and we trust that the interest and vivacity which characterise it may continue throughout all succeeding numbers.

A society which should be known to all who are interested either in old musical works or in the history of the times when those works were written is the "Gesellschaft der Musik-forschung," a society now in the twenty-second year of its activity, having been founded at Berlin in 1868. The society issues a monthly periodical, entitled, "Monatshefte für Musikgeschichte," which, together with articles on musical biography and bibliography, &c., contains reprints of a great number of rare, curious, and valuable old works on music, of which a long list is given in a circular just issued by the firm of Breitkopf and Härtel, publishers for the society. Among these works we may specify the "Micrologus" of Guido, the "Musica Enchiriadis" of Hucbald, the "Syntagma musicum" of Praetorius, Arnold Schlick's "Mirror of the Organ-builders and Organists of 1511" (a work of which only one copy was previously known to exist), and several valuable catalogues of the works of early composers and of libraries known to contain musical works of early date. Besides these works, which are published as parts of the "Monatshefte," the society has also issued separately a great many works of perhaps even greater interest than those mentioned above. These latter are to be obtained by a separate and optional subscription. Among them are many very early operas, such as Caccini's "Euridice," Monteverde's "Orfeo," Cavalli's "Giasone," Lulli's "Armide," and Aless. Scarlatti's "La Rosaura," and among other non-operatic works a large volume of pieces by Josquin Desprès (including a mass, motetts, psalms, and *chansons*), Glarean's "Dodecachord," (from the Basle edition, 1547), and other works by J. L. Hassler, Marco da Gagliano, Ethart Oeglin, Joh. Ott, Anselm Schubiger, and Johann Walter. This is, indeed, a worthy record of enterprise, and makes us long for the time when we shall be able to point to a society which has done as much for the early music of our own country.

\* \* \*

A writer in the "Pall Mall Gazette" speaks of Madame Arabella Goddard as "the interpreter of the music of Beethoven, Bach, Thalberg, and other classical composers." Thalberg ranked with Beethoven and Bach as a classical composer! Here, indeed, is a "trinity of art!" Dr. Von Bülow's views on the question would be interesting, but we fear they would scarcely be suitable for publication.

\* \* \*

The Norwegian Club was on Tuesday evening the scene of a very pleasant social function. A reception was there held in honour of Madame Backer Grøndahl by her compatriots resident in London, and a large number of them, besides a sprinkling of visitors of other nationalities—but all citizens of the world of music— assembled to pay tribute to the famous pianist. An informal concert was first given, to which the guest of the evening contributed some Norwegian pieces by Grieg, Ole Olsen, and others. Scarcely less interesting were the violin solos by Mr. Alexander Bull, son of the famous violinist, who played his father's "Et Sæterbisög," besides joining Mme. Backer Grøndahl in the Bach-Gounod "Ave Maria." Songs were given with effect and charm by Miss Adèle Myers and Mr. Ragnar Greivillius; Mr. Gran, a young Norwegian actor, recited a pathetic poem, in his own tongue, with great power; and Miss Dell Thompson gave one of her inimitably funny recitations. Then came supper, after which Mr. Eckell, a member of the club committee, proposed Madame Backer Grøndahl's health, while Mr. Brækstadt spoke in memory of Ole Bull, who, apart from his fame as an artist, had done so much to make Norwegian music known in the world. And then came a dance, which brought to a close a uniquely interesting evening.

Mr. Cowen's opera, which will be called "Thorgrim," after the name of the tenor hero, is now in active rehearsal. The principal artists are reported to be in love with their parts, Miss de Lussan finding herself especially well suited with the soprano music. Those who have seen the score can testify to the strength of much of the writing. That it has great poetic charm need not be said—seeing that the writer is Mr. Cowen. If the Scandinavian opera prove worthy of the Scandinavian Symphony no one will have reason for complaint.

\* \*

We are glad to announce that Mr. Arthur de Greef, the young but already famous Norwegian pianist, will appear at the Popular Concerts on the 22nd and 24th inst. It had been feared that, owing to an engagement to play at the Gand Conservatoire, Mr. de Greef would be unable to appear on these, the only dates available; but on Wednesday he telegraphed his acceptance of Mr. Chappell's proposal. We shall be curious to hear an artist who comes to us with such high testimonials of worth.

\* \*

The programme of the pianoforte recital which Mr. Marmaduke Barton will give on Tuesday evening next in Mr. John Pettie's studio, "The Lothians," 2, Fitzjohn's Avenue, promises to be of considerable interest. Schumann's "Papillons," Brahms' Variations and Fugue on a theme by Handel, and Schumann's Andante and Variations for two pianofortes are included, Mr. Hamish MacCunn having kindly undertaken to play the second part of the last work. Miss Anna Russell, the vocalist, will sing songs by Brahms and the concert-giver.

\* \*

The musical arrangements in connection with the International Exhibition, Edinburgh, are now rapidly approaching completion. The chief bands are engaged up to July: amongst them are those of the Scots Guards; Royal Marines, Chatham; Royal Engineers, Chatham; the splendid band of the Belgian Guides, under Capt. Staps, their veteran bandmaster; and the Royal Irish Constabulary; so that we may safely conclude that in this direction the best possible provision will be made. All organists and choral societies desirous of appearing at the Exhibition are requested to communicate at once with Mr. Lee Bapty, general manager.

\* \*

We are glad to note from the prospectus just issued of the Richter Concerts that there will be given no less than eight selections from Wagner's works which are new, as concert-pieces, to London audiences. They are as follows:—The second scene from Act I. of "Tannhäuser;" the fourth scene from Act II. of "Die Walküre;" the first scene and the grand duet between Brünnhilde and Siegfried from Act III. of "Siegfried;" the duet for Hagen and Gunther (with chorus of men's voices) from Act II. and the first scene from Act III. of "Götterdämmerung;" the duet between Eva and Hans Sachs from Act II. of "Die Meistersinger;" and the overture to "Die Feen." All of these should be interesting—the last especially so, in view of the variety of opinion which exists on the merit of the work. In placing on his programmes a new overture by Mr. Sidney Waddington, ex-scholar of the R.C.M., Dr. Richter has certainly done a kindly and wise thing.

\* \*

The Spring Festival of the London Sunday School Choir will be held in the Albert Hall on Saturday, March 22, at six, under the conductorship of Mr. Luther Hinton. The solo vocalists will be Miss Alice Gomez and Miss Kate Cove, and there will be a full orchestra and chorus of 1,400 voices.

The oratorio entitled "Franciscus," by Edgar Tinel, which has been received with such great success on the Continent, will be performed for the first time in England at the Westminster Town Hall on 25th March by Miss Holland's Choir. The proceeds will be devoted to the special effort of the Church of England Temperance Society to teach the children of the London poor.

\* \*

Everyone will regret the retirement from the secretarial duties of the R.A.M. of Mr. John Gill, who for so many years has been honourably connected with that institution. We do not profess to know the reasons for this separation, but, whatever they are, the result is deplorable.

\* \*

It is stated that the concert for the benefit of Madame Arabella Goddard will realise a profit of about £300, and that the total amount will thus be raised to about £1,200.

\* \*

Sir Julius Benedict's "St. Peter" will be performed at St. John's Church, Waterloo-road, on Sunday next. All seats will be free.

\* \*

Mr. Williamson John Reynolds has passed the examination for the degree of Doctor of Music at the University of London.

#### DEATH OF DR. WYLDE.

At the moment of going to press we hear with deep regret of the death, from bronchitis, of Dr. Wyld, which took place rather suddenly on Thursday afternoon.

#### UNPUBLISHED LETTERS OF BEETHOVEN.

COLLECTED BY LA MARA.

Translated from the "Hamburger Signale," by MAY HERBERT.

Thanks to Nohl's two volumes,\* and many smaller publications of the kind, the public have had access to a good many of Beethoven's Letters, but from the ever-increasing interest manifested in all that concerns our greatest tone-poet, I feel sure that all Beethoven-lovers will welcome any fresh discoveries in this direction. It was no small pleasure to me, when in 1883 I found a large number of hitherto unpublished letters of Beethoven in the Vienna Court Library, and the following year came upon some more in the Berlin Royal Library, and was enabled to take copies of them for myself. I did not publish them at once, because at that time I thought of reserving them for a larger publication, but in the meantime more letters were found by Dr. Kalischer and Dr. Frimmel, who have within the last year given us the results of their researches. So there is no longer any reason for withholding the following letters.

We will begin with the letters in the Berlin Court Library to the Music-publishers Steiner and Haslinger. Fragments of some of these, (but with the spelling altered) have been included in Thayer's *Life of Beethoven*.† As they are rarely dated it is extremely difficult to establish their chronological order, and the sequence in which I have placed them is merely due to conjecture. These letters fully bear out Thayer's statement that the correspondence with Steiner and Zmeskall gives us great insight into the composition of Beethoven's mind. They are most characteristic and full of sarcastic humour. It was one of his fancies to give his friends all sorts of extraordinary nicknames. In this instance he calls himself *Generalissimus*, Steiner is *Generallieutenant*, while his partner Tobias Haslinger is dubbed *Adjutant* or *Adjutantenrl*. The *Unteroffiziere* are the assistants and clerks of the firm, and the *Generallieutenants-Amt* the music warehouse in the *Paternostergrässerl*. Anton Diabelli the well-known composer receives the title of *Generalprofessor* or *Diabolus*; he was employed as copyist and corrector at Steiner's, and enjoyed Beethoven's special confidence.

\* *Briefe Beethovens*, 1865; *Neue Briefe Beethovens*, 1867.

† Vol. III. Appendix.

The first letter apparently relates to "Fidelio," and as the Pfte Score appeared in August 1814, we can form an approximate idea as to the date of the letter.

1.

Worthy friend!

At last I am to have my wish and am going away for several days the day after tomorrow. Consequently I beg you will tell Mr. Mathias A[r]taria that I have no idea of forcing him to take my Pianoforte Score, and am sending you Halm's, so that as soon as you have got back mine, you can at once hand over Halm's to M. A. But if M. A. would like to keep my Pianoforte Score for the honorarium of 12  $\text{fl.}$  in gold, I would merely request that he should tell me this in writing, or else hand over the honorarium to you, and to this end I enclose a receipt. The Pianoforte Score can in no way be thrust upon me as a debt. (*Der Clavierauszug kann mir als Schuldigkeit in keiner Weise aufgebürdet werden*).

Yours as ever,

BEETHOVEN.

You know how I am placed!

I think it is best so: I will not trust myself to a man, who has already broken his word to me once,—that is the ultimatum,—no modification;—either one thing or the other,—I should like you to come and see me about mid-day: there must be no delay in this business;—except with regard to the money,—he need not pay the honorarium for 6 weeks or more.†

The two following letters may have been written towards the end of 1814, as the "Fidelio" quartets mentioned in them appeared early in 1815. Thayer remarks with regard to a letter published by him, in which Beethoven makes the same request, that probably he meant to write "quintet-score" instead of "quartet-score," and according to that the date of the letter would be a year later. But it is hardly to be supposed that the same fault would be repeated in three letters. The A major Symphony appeared in December 1816 at Steiner's.

2.

My dear Steiner,—As soon as you send me the opera which I require,—I have told you what for,—you can have the parts of the Symphony at any moment; this is not according to agreement, but simply to oblige you,—I decline to answer insults.—

Yours very truly,

LUDWIG VAN BEETHOVEN.

I am ready to answer for the why and the wherefore of all the rest at any moment.

3.

Here my dear St. are the parts of the Symphony in A; I was the first to suggest to Diabelli that you should engrave the Symphony from these, consequently your language to me with respect to this is quite inadmissible. I must once again request you for the opera, so that I can correct the quartet-arrangement from it for Artaria. You surely don't mean to say you are jealous about this, but if that is why you are holding back it does you but little honour;—I was always ready to oblige you, but suspicion does not form part of my character. It is stated in our agreement that I may send all the works in your possession to England, and I can prove to you that I have not half availed myself of this, and that if I had kept my works entirely in my own possession, the English would have paid me for them very differently from what you have done. Nevertheless, I have faithfully adhered to our agreement.

And now let me inform you, that in a few days a strict court-martial will be held, after which the whole regiment will be dissolved, beginning with the G.L.,‡ who will likewise be declared to have forfeited all future honours, advantages, &c.

For the last time the G—s.¶

On the following letter is written in a strange hand: "Received 27th June 1815." The Sonata in question is undoubtedly the Sonata in E minor, Op. 90, which appeared at Steiner's in June, 1815.

4.

If the CORRECTED copy of the Sonata, which I gave the Adjutant of the G.L. Tobias Haslinger, as well as ANOTHER copy without mistakes, (showing that the errors have been corrected in the COPPERPLATES),—if in short, my own corrected copy, and one free from errors, are not in my hands by tomorrow evening between 6 and 7 o'clock, the following resolution will be

\* Ducats.

† The entire post-script is on a separate scrap of paper.

‡ Short for Generalleutnant, Beethoven's nickname for Steiner.

¶ Short for Generalisimus, as Beethoven called himself.

acted upon: The G. L. to be temporarily suspended, his Adjutant T. H. to be handcuffed, our Generalprofoss Diabolus Diabelli to be entrusted with the execution of the above,—and only the strictest attention to the order just given can avert a well-merited punishment.

The G—s (in thunder and lightning.)

5.

To Herr v. Steiner.

[Vienna 30th Oct. 1815\*]

Dear Steiner! There is a Polish Countess here, who is quite devoted to my compositions,—far more than they deserve. She wants to play the Pianoforte Score of the Symphony in A† quite according to my own interpretation, and as she is only staying here today and tomorrow she would like to play it to me. Accordingly I beg you very earnestly to lend it to me for a few hours today or tomorrow, even if it is in the writing of Diabolus Diabelli. I give you my word of honour that it shall not be used in any way to your disadvantage.

Yours

most truly

L. V. BEETHOVEN.

The following fragment was found on a scrap of paper among the letters to Steiner, and seems to refer to the "Battle of Vittoria," which appeared at Steiner's in 1815.

6.

so that the instrumental music may not be over-shadowed by the tenors and drum-machines etc. In fact the number of the orchestra must depend on the comparative size of the hall.

7.

I am sending a small fieldpiece, which is at once to be taken to the arsenal — (as a present). As to the Herr Diabolus he is to be retained because of his general cleverness; if any changes are required, they can be managed in the same way as last time with the Symphony in F. With regard to a new Solo-Sonata for piano, — as soon as 60 armed men‡ present themselves it can appear at once. I have also got Variations in my mind which would be suitable for a special feast-day, and they could appear equally soon in return for only 40 armed men.—For as to the National debt of 1300Fl. it cannot as yet be considered, and in any case the 1300Fl. would look best in the following form 0000,—I am surprisingly respectful towards the G—ll—t.

L. V. BEETHOVEN.¶

The next letter was evidently written in December 1816, when Beethoven had been ill since October, during which time the scores of the Symphonies in A major and F major appeared. Unfortunately it can not be ascertained to which of the two Symphonies the letter refers.

8.

The business with this Symphony annoys me very much; now the mischief is done! Neither the printed parts nor the score are free from mistakes. In such copies as are already printed the mistakes must be corrected with Indian ink (*Tusch*), for which purpose Schlemmer§ is to be employed. Further, a list must be printed, and circulated, of all the errors without exception. The most careless copyist would have written the score just as correctly as it has now been engraved. No work of mine has ever appeared in print so full of faults and mistakes.—That is the consequence of not correcting, and of not sending it to me to look over first; at all events I ought to have received due notice. The copies which I am now sending are to be returned to me as soon as possible, together with those corrected from them, so that I may see whether they are right or not.—Thus obstinacy punishes itself, and the innocent have to suffer for it. For my part, I will have nothing more to do with this muddled, crippled Symphony. Oh the deuce — —! (*Pfui Teufel!*)

So it may really be said to be your principle to treat the public without any consideration, and recklessly to injure the composer's reputation!!!¶

In sending out the list of mistakes you can put forward as an excuse that I have been ill, and am so still; that the public were so anxious for the work to appear, etc. etc.

May God keep you,

The deuce take you,—\*\*

Above all things, I beg you will make a list of the mistakes both in the parts and in the score, and it must be promptly sent to all parts of the globe. It is sad that it must be so, however, it can't be helped,—and

\* In a strange hand.

† Thayer has D instead of A.

‡ i. e. ducats.

§ There is an illegible word before the name.

¶ For many years Beethoven's copyist.

\*\* This is the end of a page and is followed by "Volti subito."

¶ The rest of the letter (which consists of three sheets) is written on a separate piece of paper.

similar cases have occurred before in the literary world. But let us have no more obstinacy and pigheadedness, or the mischief will get worse and worse.\*

I only required the interest of my capital of 100000 Xzer,† for a few days, but not from any suspicious motive!!!—On Saturday I might possibly again require 100 Fl. K. G. ‡ to exchange.—So there are troubles everywhere, one on the top of the other; may the Lord not desert me!—

Yours  
etc  
g.—s.

(To be continued.)

### THE LATE H. C. DEACON.—IN MEMORIAM.

BY H. R. HAWES, M.A.

The death of Mr. H. C. Deacon at an advanced age—between 70 and 80—leaves a gap in the musical and social world of London not easily filled up. Mr. Deacon began professional life studying as a singer at Milan, but his voice giving out he subsequently perfected himself as a pianist, and attained considerable notoriety many years ago in that capacity. The financial crisis of 1848 hit him hard, and he took up his abode in Italy, and for many years resided at Milan with his amiable and accomplished wife, who has just died, aged 80, within a few days of her husband. It was in 1859 that I first met Deacon at the English Church service at Milan, and an account of my relations with him at that time I have given in "Musical Life," p. 108. Deacon was the great rallying point at Milan for the English—especially all the friendless ones—who found a warm and hospitable welcome at his cheery house. He took the English chaplain, who arrived every year for the season, especially under his wing, and at his "casa" in the hot summer nights I met there the pleasantest Italian and English company to be found in that delightful city, still old-fashioned and quite unaffected externally by the nova-Italia-Una mania, which has since rebuilt its ramshackle streets and created its modern squares and piazzas. Deacon was in earlier life a charming pianist, and in Italy he made a good income by teaching English to Italians, Italian to English, and music to both. He was then, as he has ever been, universally beloved and respected. Mrs. Deacon was the most charming of hostesses—full of wit, vivacity, conversation, and sympathy for everyone—and I still look back to the happy evenings at her house at a time when I was a perfectly solitary unknown collegian on my travels with feelings of lively gratitude. Deacon accompanied me and the chaplain, Mr. Andrews, now a London incumbent, to Como in the summer of 1859, and a delightful time we had on the lake—bathing, in the intense heat, in the rocky nooks around Caddenabia and Bellagio, sailing on the moonlight waters, and dining at the beautiful hotel overlooking the lake. At night Deacon would often play on a grand Erard moved out close to the balcony after dinner, to the delight of hundreds of visitors. He was an accomplished fisherman, a real mechanical genius in every way, full of ingenuity, and with the liveliest interest in all new and quaint discoveries. About twenty-six years ago he came to London, and at once took a high position both in the social and professional world. He was a very great favourite in society. He became afterwards professor at the Royal College of Music, and soon endeared himself to all his colleagues and pupils. Failing health compelled him to relinquish these duties some years ago, although Sir George Grove, to whose "Dictionary of Music" he contributed the brilliant articles on singing, for long refused to accept his resignation. He still, up to the last week of his life—labouring heavily from asthma—continued to teach and direct private concerts. He was to have accompanied at the Monday Pop a fortnight ago, but died that morning, having caught cold at another concert, and being unable to rally. His spirit was marvellous, and his painful days at the last were simply triumphs of mind over matter, till at length after life's fitful fever he sleeps well. *Requiescat.*

Art is great in exact proportion to the love of beauty shown by the painter, provided that love of beauty forfeit no atom of truth.—*Ruskin.*

\* Here follows a sentence which has been scratched out.

† i.e. Kreuzer.

‡ i.e. Konventions-Geld (Silver currency).

### THE PLACE OF THE BEAUTIFUL IN ART.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: Cheering indeed it is to subalterns to hear a tried veteran calling, down the ranks, to close up and reform when the battle seems uncertain and the voice of the great captains is no longer heard. Where are our teachers in art, that it should be left for Mr. Cave Thomas (not one of the forty, though still a prophet in his own country) to point out the place of the beautiful?

Every word of Mr. Thomas's forthright letter will find an echo in those amongst us who, above the trivialities of passing fashion, and knowing what art is, prefer to sit with the writer in sackcloth and ashes rather than to repose on cane-bottomed chairs in an environment of twopenny fans and plush-covered drain pipes, awaiting the advent of a Messiah of beauty, clad—as anticipated—in art-colours. Happy, sir, the country, for its art and honour's sake, if there be one who dare at a snug time to raise his voice and say, as Mr. Thomas practically does say of these hysterical yearnings for the beautiful, "Ye are imagining a vain thing"—and surely if we read his lesson aright our consciences must condemn us for an idolatry that has blinded us to the true faith.

Will the British public ever learn, and will its art-teachers ever teach, that art, strong, lasting, virile art—art that leaves its mark upon the centuries—that lifts the soul of the present in ineffable sympathy, kinship, and brotherhood with that of the past—cannot reject any element whatever because of its ugliness, and must not confound abstract and concrete beauty? Unless the public will learn this for itself, or reverentially, blindly, and obediently follow the maxims of the old masters, it will never understand why the bishop-builders dared to put a repulsive gargoyle on a great cathedral, or why a giant in music could write a vulgar passage in a spirit-moving symphony. As I write, one of the great Nuremberger's masterpieces is before me, full of uglinesses. How few the scraps of beauty in the lines he so lovingly graved! yet he is speaking, (across the chasm of four hundred years) a most eloquent language, though but a chosen few can understand it. Balzac is also at my elbow. Would it be understood as it ought to be if he said why he killed the postman's son in the carriage accident, and not in any other way? Ah! there is much to teach before we arrive at this; can it ever be taught? We know at least that it may be learnt.

Shades of Phidias, of Angelo, of Wykeham! Shades of Shakespeare, Dante, Goethe, and Beethoven! Shades of Wagner and Browning! Shall it be said, by a kid-gloved generation feebly feeling its way to beauty, that your touches of human-nature degrade you?—that your grim or blithesome humour is in bad taste—that in fact you have built, carved, painted, graven, written, played, and sung in vain? No! A thousand times No!! Let us, then, who have something to say, say it, sing it, or paint it as they did of old time; telling our story clearly, directly, distinctly; not emasculating our intelligence and taste by super-subtilising them to some ephemeral canon of beauty, but remembering always that "work is prayer," i.e., all true work. And, as the beautiful and the true are one, if we use the elements of our art-compositions, ugly or not, as the Almighty has given them to us—earnestly, faithfully, and by the light of our own intellects kept bright by the friction of hard use—the beauty of our work is sure to be in its place, and will speak for itself everlastingly.

Yours truly,

PHILIP H. NEWMAN.

10th March, 1890.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: Mr. Cave Thomas's article is so charmingly written that one is at first blinded to the manifest errors it contains. Nature and art are not always beautiful, because neither has arrived at perfection. Everything while in a state of transition passes through periods of "ugliness," which term is really only another word for imperfection. The first attempts at art are not what we term "beautiful" because they are imperfect, but at the time of their production they were doubtless regarded with admiring eyes—then they were thought perfect, now we see they were not so. The words "perfect" and "beautiful" are in fact constantly used synonymously, our limited capacities and egoism entrapping us into the use of terms of which, in their absolute sense, we can have no conception. That which is "fitting" will only approach the beautiful as the object which calls it forth approaches the perfect. The truer and higher the conception of the painter the greater the beauty of his

work—supposing, of course, the presence of adequate technical skill. Thus we do not always find the beautiful in the works of Rubens and others whom Mr. Thomas mentions because their conceptions were imperfect. From the same cause two men at a concert will disagree as to the beauty of a work. One possesses a truer sense of the perfect than the other. We need not trouble ourselves as to which is right: time, which spares only those endeavours which exemplify the nearest approach to perfection possible at the time, will prove this. When Mr. Thomas says "the too exclusive worship of the beautiful demoralises taste" he obviously uses the wrong word. Worship of a conventional type of beauty demoralises, because it forbids progress. When such a state is attained stagnation occurs, which will inevitably be followed by an upheaval. Men then appear who break down the edifice opposing their progress, and upon its ruins will build up a more truthful realisation of their ideal of the perfect. Art is beautiful to us in proportion as it approaches our idea of the perfect. By cultivation, this ideal differs from that of our ancestors in the middle ages; and, as cultivation still continues, will probably continue to change. Whether we be in the right way or no, there is little cause for anxiety so long as we set progress before us, for then we may rest assured that everything useless and imperfect—in other words false and ugly, will ultimately disappear from our midst.

Yours truly,

F. GILBERT WEBB.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: In his article in your recent issue Mr. Thomas achieves a good end by his assertion that art principles are capable of scientific determination. Of course they are; they could be parcelled out and labelled as neatly as the various phases of ethics at the hands of Mr. Herbert Spencer. That this truth is little appreciated, however, is proved only too well by the immense gulf which exists between the solitary artist and the hundred art school disciples who surround him.

But when we consider that particular phase of art known as the beautiful we are at a loss, for our train of thought there separates from that of the writer. According to the latter the beautiful would appear to be a subtle quality belonging to art which should find a place somewhere between the intellectual, the sublime, the grand, the pretty, the grotesque, and the usefully ugly. Now this would allow of a pleasing variety of positions which the beautiful might occupy in turn; whereas, judging from art work and the art theories which have governed that work from its commencement, we can find only one place for the beautiful—the head of the column, the very position which Mr. Thomas will not allow it to occupy. Where then lies the reason for this difference? It would have been easier to decide had the writer favoured us with a concise definition of the quality which he has discussed; but he is content with a suggestion of a definition rendered still more vague by a limitation. We learn that the beautiful is "in a certain sense . . . an accident of fitness," which also possesses "conformity with the sense of sight, with taste." We are told that the too exclusive worship of these accidents—the beautiful—demoralises taste. Let us accept the definition, and we find that the very painters who are mentioned as discarding the beautiful—Michael Angelo and Raphael—availed themselves as far as possible of these accidents in order that they should achieve by their combination in the various portions of their works a complete fitness—a complete beauty. And it is upon this beauty that the intellectual rests, a beauty which will be found to lie in form, colour, or expression, so far as the painter has been successful in its achievement. "Beauty is Truth, Truth Beauty," Keats has said; but Mr. Thomas would deny this, and would have us believe that the beautiful and the merely sensuous are identical. In fact, he would rest content with a dictionary definition that beauty is what is agreeable to our sense of sight, a definition which the greatest painters have found insufficient. For beauty culminates in perfection—the ideal, which it is impossible to separate from the intellectual. Truly Rubens, Rembrandt, Murillo, Velasquez, Teniers may not have striven after the ideally beautiful, nor have they attained it. They have been content with such beauty as they have been able to find existing in form, colour, or expression, or a combination of these actually present; or else, setting aside all thought of beauty, have produced some works which we marvel at on account of the technical difficulties which have been overcome by the artist, and then pass on to what is beautiful.

Yours truly,

WILFRED PRAEGER.

## THE FINE ART SOCIETY.

In grappling with the subjects afforded by Japanese life and landscape our painters are compelled to face a disadvantage by no means inconsiderable. Our pictorial knowledge of Japan is invariably associated with the records of native artists, whose work is characterised by spontaneity in full measure, and we shall upset no canon of modern criticism in asserting that the amount of really spontaneous work issuing from European studios is small. Mr. Mompes' studies in Japan were clever, and Mr. Theodore Wores's pictures have shown him to be thoroughly in earnest, but the work of both painters must be judged by a standard which, if accepted by the greater part of the world, does not approach that attained in Japanese art with respect to life-fulness and expression of human action. In other words, European work rarely shows so much feeling as we find in that from Japan, however superior it may be in point of technique.

The present exhibition would lead us to believe that Mr. Alfred East has done his best work, so far, in the land of the Rising Sun; for the pictures which he has brought thence show sufficient spirit and sympathy to place them well above the average. It is easy to see that the painter has been favourably influenced by his subject, with the result that most of the works are full of colour and motion, expressed in broad and artistic treatment. His eagerness to record effects peculiar to the country is shown at an early stage, the fourth picture in the catalogue presenting us with a view of "Kobe Harbour" under a "Characteristic Evening Sky." The treatment of this scene is natural, yet it is in opposition to those rules of composition which would forbid a number of perpendicular masts to stand out darkly against broad dashes of golden light near the horizon. It may be well to lay down a law that perpendiculars shall not cut a picture into various parts, but in breaking it the painter has given us a thoroughly agreeable composition. The work which first points to Mr. East's extreme appreciation of his subject is perhaps No. 8, "Return from Viewing the Cherry Blossoms at Shiba," where we find him lost in admiration of the moving mass of colour which blends into two or three pleasant tones, amid which we are conscious of the power of dark orange, crimson, purple, and bluish-green found in the dresses of the crowd. The mass of pinkish blossoms on the left, the blue roof lost among trees, and the light tones in the foreground combine to form a harmony of a very happy nature. In No. 13 a flight of wild geese has lent an opportunity to display a pleasant contrast of yellow grasses and purple tinted hills, above which some light, soft cloud-forms carry a hint of the warmer colour into the clear blue sky. But in the view of the "Boats Sailing Back to Tahase, on the Lake of Biwa," No. 16, there is more than the mere contrast of attractive tones. There is a mysterious character which lies in the gradual vanishing of the craft into the grey horizon under the pale light of a rising moon, the eye being held in the foreground by the spring foliage of the maple trees, rich with touches of crimson and gold. In No. 24, "Snow in Spring," we find a theme similar to that in No. 8, the blending of the mass of pinkish blossoms with the varied tints of the background and the yellow earth, from which bright spots of stronger colour stand out. These draw the mind to appreciate the quiet contrasts which run throughout the picture. The colour is even better in this instance, since in the background blue tones are replaced by warm tints of yellow and dark green, while we are conscious of much vigorous action in the group of children who pelt one another with the blossom which lies all around. In No. 25 the blossoms are those of the plum; also pink, but with shadows nearing to purple, from under a broad and slanting belt of which we obtain a glimpse of sea and sky. The tints throughout are very delicate and the composition good.

The "Cryptomeria Avenue at Nikkô," No. 45, is also worthy of note. The effect, that of a glimpse of bright landscape viewed through a frame of dark foliage, is by no means uncommon as a subject, but the working of it is full of feeling. The same remark would apply to the "Fishing Boats," No. 59, which records "Morning Mist in the Inland Sea." The delicacy of this greynote renders it equal in conception to anything in the exhibition, while the neighbouring "Angry Night," No. 60, is so strongly decorative that we are at once impressed with the idea that it must be Japanese, since in the art of that country alone do we find nature and decoration uniting their different qualities in one effect. In the present case the character is given by a strong vermilion patch dividing the dark sky from the shadowed earth; we can feel that the record is true, while recognising to the full the decorative value of the picture. Again, in "Evening Gloom," No. 75, a subject is found in the contrast of the sober tones of the "Cryp-

tomaria Forest" with the bright light which gleams between the tree trunks and the delicate tints which the evening sky reflects over the unshadowed portion of the scene. It would be unfair to pass without notice the "Roseate Flush on Fuji," No. 81, in which we find the sacred mountain in all the glory of full sunlight. The simple treatment of the far extending yellow rushes and the bright blue sky shows some strong sympathy with native art, and the description given in the catalogue, "Amber against Blue," would serve well to identify the effect. In conclusion, we may say that Mr. East owes the success of his work in most cases to the bold and generous manner in which he has given expression to his subject. Everywhere the work is broad and full of colour carefully managed.

### ROYAL INSTITUTION.

Mr. Frederick Niecks commenced on the 6th inst. a series of four lectures on the "Early Developments of the Forms of Instrumental Music," which, from the lecturer's exhaustive acquaintance with his subject, and the admirable performances by a small orchestra of rare and curious compositions of ancient writers, promise to be of more than ordinary interest. Commencing with a comparison between vocal and instrumental music, Mr. Niecks claimed priority of importance for the latter because "the development of instrumental music had made of music a new art; from an art chiefly of harmonious proportions it had become transformed into an art chiefly of expression. This revolution, which terminated the reign of vocal polyphony, was initiated towards the end of the 16th Century by the solo voice aided by the instruments, but ultimately completed by the latter alone." We did not really know what instrumental music in the middle ages was like, and for a considerable period after, instrumental music was little else but transcriptions of vocal pieces. The earliest manuscript of instrumental music transmitted to us dated from the middle of the fifteenth century, which after being quoted from time to time in various musical journals made its appearance in 1867 in "Chrysander's Year Book," in company with the now famous "Lochheimer Song-book," which was bound up with the ancient manuscript. The contents of the latter are *Fundamentum Organisendi* of the blind organist, Conrad Paumann, of Nuremberg, dated 1452, two pieces by Georg von Puetheim, and others of whom history is silent. Paumann, however, appeared to have been a very popular musician in his day, and was credited with having invented the lute "tablature." Some specimens of this composer were played, and fully justified Mr. Niecks' assertion as to the infantile state of instrumental art at that period. The compositions of Paulus Hofheimer, 1449 to 1537, organist to Maximilian I., were also worthy of mention, as were also those of Arnold Schlick, about 1512, another organist who wrote some estimable pieces in true organ style. One of these was played with much characteristic effect by two violins, two violas, and violoncello. Mr. Niecks said that the first printed music consisted of four books for the lute. Most early printed pieces were for this class of instruments, and next to them for organ and harpsichord; but many bore no specification as to the instruments for which they were intended, or at most were said to be "principally for strings, but so written as to be played on other instruments." Of these pieces a large proportion was merely vocal music transcribed. Progress in nstrumental music was much hampered by the rudeness of the bow and the stationary position of the left hand. Legato playing and slurring by the bow were apparently unknown. The lecturer then referred to the necessity of periodicity in dance music and its consequent influence in developing form and melody, and said that while the ancient writers "spun out" their pieces we built them up architecturally. A fugue, or more strictly speaking, a canon, written in 1532, and a Ricercare of the middle of the century were then played, prefaced by the apposite remark that "if this was a thing of beauty in the sixteenth century, then a thing of beauty cannot be a joy for ever." More pleasing were three dances dated 1551, in which the advance made in form and part writing for the instruments was strikingly evident.

The English mind does not welcome the transcendental philosophy, because it prefers that sort of intellectual repose which permits the most energetic and continuous labour.—*Thoughts about Art.*

### FOREIGN NOTES.

We understand that owing to illness and other unforeseen circumstances, the performance of Berlioz' "Les Troyens" at Carlsruhe under Herr Mottl cannot now take place before October or November.

M. Chabrier's opera, "Le Roi malgré lui," has just been produced at Carlsruhe under the direction of the ever-active Herr Mottl. It was very favourably received.

Mme. Minnie Hauk has been delighting the visitors to Monte Carlo with some of her popular operatic selections, and is about to proceed to the Hague, where she will no doubt be equally welcome.

"Le Fétiche," a new operetta by MM. Paul Ferrier, Charles Clairville, and Victor Roger, has been given during the past week at the Menu-Plaisirs.

Frau Amalia Joachim has performed the remarkable feat of singing the whole of the songs forming Schubert's "Winterreise" at one concert at Berlin, and, thanks to the noble voice and splendid vocalisation of the artist, with such success that the performance was heard throughout with the utmost delight by her audience.

The "Guide Musical" announces that Mlle. Richard, the contralto singer, whose retirement from the Paris Opera was so long put forward as the excuse for the non-production of M. Saint-Saëns' "Ascanio," has been engaged for London, and will appear at Covent Garden with M. de Reszke and M. Lassalle.

"Le Songe d'une nuit d'été"—not Shakspeare's play—but an opera by M. Ambroise Thomas, in which the poet is represented making love to the Virgin Queen, is now being performed at the Théâtre de la Monnaie at Brussels, in alternation with M. Reyer's "Salammbô," and the worthy Bruxellois appear to be about equally delighted with both.

The "Samson et Dalila" of M. Saint-Saëns, an opera first produced at Weimar in 1877, and, we believe, not hitherto produced in Paris, has made its first appearance in the French provinces, at Rouen, apparently with a success qualified only by a certain resentment on the part of the provincials at the invasion of their theatre by a crowd of visitors from Paris. M. Lafarge and Mlle. Bossy represented the title-parts.

Spoehr's long-neglected opera, "Pietro v. Abano," originally produced at Cassel in 1827, is to be revived at Munich this month—probably on the 27th. But the chief attention of opera goers in that city is given to the performances of Herr Max Alvary, the famous heroic tenor, who having just finished one series of performances as "Gast," is now beginning a second. He is to appear in the chief tenor rôles of "Joseph in Egypt" (Méhul), "Der Freischütz," and "Tannhäuser."

M. W. F. G. Nicolai has just celebrated his jubilee as twenty-five years' director of the Royal School of Music at the Hague, and received presents and laurel crowns, listened to deputations and discourses in the fashion usual on such occasions. M. Nicolai's works are unknown in England, but in Germany and the Low Countries he is highly esteemed, not only as an excellent teacher, but as the composer of many admirable and highly-popular works.

The burning of the theatre at Zurich has led to an interesting discovery. Searching among the ruins, Director Schrötter found a roll of paper, partly charred and partly soaked, which, being examined, turned out to be only damaged as regards a few of the outside sheets. It was a score of "Tannhäuser," apparently written by Wagner's own hand, and authenticated by his signature. This precious relic will be preserved in the new Zurich Theatre. Herr Lessmann suggests that the supposed MS. is really one of the autograph copies which the composer caused to be reproduced in order that he might send them to the managers whom he hoped to induce to bring out the work.

Among recent deaths we should mention that of Wilh. Fitzenhagen, an excellent cellist and composer of some pieces for his instrument, who died on February 14th, in his forty-second year, at Moscow, where he

had been for many years a professor at the Conservatorium. Another celebrity in his own circle who has been taken away is Miska Farkás, the most famous leader of those gipsy bands which Liszt's work introduced to the notice of musical Europe. Farkás was not only an excellent violinist of his class but the composer of many melodies which have become popular folk-tunes in Hungary. Death has been unusually busy the last few years among the great gipsy violinists, and it is to be feared that some deterioration in these characteristic performances will soon begin to be perceptible.

### THE MUSICAL RENAISSANCE IN ENGLAND.

Mr. Morton Latham, M.A., Mus.B., who for the last month has been lecturing to the students at Trinity College on the progress of music in Europe in the sixteenth century, gave a special lecture on the 7th inst. on the influence of the Renaissance on English music of that period.

Mr. Latham commenced by tracing the spread of the Italian revival to Germany, and showed how (owing to the thirty years' war from 1618 to 48 and other disturbing events) the dramatic element so largely present in the Italian music of that time chiefly found expression in settings of sacred words which culminated in Bach's "Passion music." Passing on to France Mr. Latham briefly traced the effect of Cardinal Mazarin's invitation to Cavalli to come to Paris, and of the introduction of Peri's "Euridice" there in 1647. Two operas by Robert Cambert, "Pomona" and "Les peines et les plaisirs de l'amour," about 1670, of which little but the prologues were left, showed six-part writing in one of the choruses, and also the use of flutes and oboes in addition to strings. Perrin, who wrote the libretti of Cambert's operas, obtained a grant from Louis XIV. for the establishment of an academy of music for dramatic opera. The undertaking did not however succeed; Perrin and Cambert quarrelled, and the latter came to England, where he was made master of music to Charles II. Though Cambert thus brought the spirit of the Renaissance into England, no traces of any of his music, written here, can be found. He was succeeded in France by J. Baptiste Lully, who still further developed (often to an extravagant extent) the innovations of his predecessor. Thus, in "Armida" one air of 24 bars contained 18 changes of time. Muted violins were introduced in this opera, apparently for the first time, in two pieces of 35 and 18 bars length. Lully formulated the overture and the symphonies occurring before and after the vocal pieces. The choral writing was, however, inferior to that of Monteverde. Mr. Latham commenced his notice of English art by reference to Lawes and Sir William Davenant's performances at the Charter House in 1656, published in the following year under the title of "The first day's entertainment at Rutland House by declamation after the manner of the ancients." After the Restoration Charles II. sent several young musicians to study in France, amongst them Pelham Humphrys, and thus the influence of the French School became more powerful. Purcell's most important opera was "Dido and Æneas," because it contained no spoken part. The spoken drama and opera held the same position to each other as line drawing did to painting, and in each case the endeavour to blend the two was equally objectionable. "Dido and Æneas" was written for a young ladies' school when Purcell was about two-and-twenty, and contained much that testified to the composer's keen dramatic instincts, such as his confiding the part of the Witch to a bass voice, and the echo choruses and dances. The "Lament of Dido" and the following chorus were then sung by pupils of the college. Purcell wrote forty-four dramas. "Dido," however, was not printed until 1841, and it was much to our discredit that so many of his writings were still in manuscript. He derived much from Pelham Humphrys and the advances of the French school, but his writings had more "grit" in them, and were often more original; as when he resolves, by the strings, a discord on the wind, and *vice versa*, a practice not again met with until the works of Beethoven. As frivolity was the bar to artistic progress in France so utilitarianism was the obstacle in England. In no other country but this, would such a work of art as the Marble Arch be crowned with chimney pots in order that the edifice might be utilised as a police barracks. The same spirit prompted an audience to quit a concert room in search of cabs just before the dénouement of a musical work was reached. Mr. Latham concluded by drawing attention to the remarkable uniformity of thought extending over this period, which influenced in turn literature, architecture, sculpture, painting, and lastly music, infusing into each the spirit of realism in place of conventionality.

## The Dramatic World.

### "HAMLET."

LONDON, WEDNESDAY, 12TH MARCH, 1890.

MY DEAR MR. FIELDMOUSE,—

This is the most fortunate of winters. Four of Shakespeare's plays have been revived, with care at least—not to mention an occasional excellent performance of the "Merry Wives" at the Haymarket. That the acting has not in all cases been precisely what one could wish in no way prevents my saying—as I said last week—that I am grateful to Mrs. Langtry for "As You Like It": nor from adding that I am, consequently, about three times as grateful to Mr. Benson for the "Midsummer Night's Dream," the rarely-seen "Taming of the Shrew," and "Hamlet."

I can find faults, of course: and, to prove it, I will begin with fault-finding. Nearly all that I heartily enjoyed of "Hamlet" on Thursday of last week was the first Act. I quite admit that it is hard measure to judge a young manager and his company by their "first night" in such a play; but, unfortunately, it has to be done. The play lasted four mortal hours—from about 8.10 till some ten minutes after midnight, when the suburban train has for the most part ceased from troubling; and very much of the last three hours was vexation and weariness. Moreover, Mr. Benson has—or had—a fidgety way of dropping the curtain and lowering the gas at each change of scene: which is horribly depressing. Now Mr. Irving, by one of the happiest of his happy thoughts, turns down the lights when a scene is changed in sight of the audience, and so prevents possible glimpses of scurrying scene-shifters; but Mr. Benson, while for this purpose he drops the curtain, also and uselessly plagiarises from Mr. Irving, and gives us some wholly gratuitous gloom. Now I don't think that anybody but Ibsen could possibly wish for more gloom in "Hamlet."

Then, after the rapid movement of the first act, it must be owned that the interest of the play depends greatly—though not wholly—upon the personality of the Prince of Denmark. Leave out all the psychology, and you would doubtless have a capital melodrama; but if you keep in the psychology, you need the suggestion of an extraordinary and morbid intellect in your chief character. This it is which gives its fascination to Mr. Irving's remarkable performance of the part; and this Mr. Benson seems to me at present unable to convey.

But I have no wish to deny that I had at least an hour of immense enjoyment at the Globe. The extraordinary strength and completeness of Shakespeare's tragic First Acts have no doubt often been noticed—they are dramas in themselves; but have you ever had your attention called to the marvellous metre of the openings of several of Shakespeare's plays—notably "Hamlet," "Macbeth," "Henry the Fifth"?

He begins with a buoyancy of immense enjoyment in his work, and I sometimes think that, in spite of the magnificence of the scenes to come, the poet, unlike Browning's thrush

—Never can recapture  
That first fine careless rapture.

I have sometimes tried to analyse the wonderful lilt of the verse, to find how its magic effect was obtained, no doubt unconsciously, by Shakespeare. It is partly, of course, the combination of great simplicity and great variety in his rhythms; and I notice that his customary very strong accent on the fourth syllable of the line is

here frequently replaced by a still stronger accent on the sixth. Thus, to illustrate both forms of emphasis, take Horatio's lines—

The cock, that is the trumpet to the morn,  
Doth with his lofty and shrill-sounding throat  
Awake the god of day; and, at his warning,  
Whether in sea or fire, in earth or air,  
The extravagant and erring spirit hies  
To his confines.

Or the glorious beginning of "Henry the Fifth":—

O for a Muse of fire, that would ascend  
The brightest heaven of invention,  
A kingdom for a stage, monarchs to act,  
And princes to behold the swelling scene!

But it is, of course, not merely the metre which is magnificent in the beginning of "Hamlet." No play ever written, I suppose, opens with such a thrill of supernatural solemnity as this—with one exception, and that "Macbeth," played as Mr. Irving first played it at the Lyceum: when, after the dozen lines in which the witches make their tryst, among the lightning-riven clouds, those clouds slowly roll away, and you see, upon a vast plain red with sunset, three misty figures creeping in. By a stroke of genius, the stage-manager left out the bad and useless "Bleeding Sergeant" scene—which, if it be Shakespeare at all, at least drops you from Shakespeare's best to Shakespeare's very worst. (Alas that Mr. Irving, in his revival of the play a year ago, allowed himself to be persuaded to restore that burly, wounded impostor!)

But, though the very beginning of "Hamlet" is less electric than this, the great *crescendo* of awe and mystery is at least as moving. The quiet midnight, with the sentinel pacing through the gloom: the firm, real challenge and reply, as the guard is changed: the different voices, answering from the dark without to the sentry—

Friends to this ground.  
And liegemen to the Dane.

Then the sudden heightening of the tone when the Ghost is spoken of—

Last night of all,  
When yond same star that's westward from the pole  
Had made his course to illumine that part of heaven  
Where now he burns.

And the awful Appearance and passage of that dread vision, and his return! That the Ghost comes in no less than four times during this Act, and that each several entry thrills the audience, shows as clearly as anything in Shakespeare his enormous mastery of his craft. Who would not laugh, you should think, at this perambulating Spirit: and yet, who ever did?

Then, there is something lurid, I have always fancied, in the revelry of that Danish Court—particularly well shown at the Globe—and then the news is told to Hamlet, and on the nipping winter night he goes forth to meet his Father. The solemn story, the wild mockery of the excited Hamlet, make an end like music of Beethoven to this tremendous Act.

Doubtless we have grown to fill these speeches that we know so well with special meanings of our own. No actor can spoil for me—though many have tried hard—the melody of those verses

We do it wrong, being so majestic,  
To offer it the show of violence.

And what a picture of winter-battle now comes before me with the single line

He smote the sledded Polacks on the ice!

But, though in this instance old custom has very likely made the line more dear than its actual worth—if poetry can be so fixedly rated—think how the marvel of seeing "Hamlet" for the first time would overbalance all this charm of association!

And it must be said that those who so saw it at the Globe would see this act, at least, more than adequately played. There is some imagination, as well as much ingenuity, in the stage-management; and with hardly an exception the lines are well and intelligently spoken. The Ghost of Mr. Stephen Phillips—a tremendous task for so young a player—is a wholly admirable performance. Mr. Phillips has a grand voice, and with all his dignity is never monotonous. Then, of all Queens that I have ever seen, Miss Ada Ferrar is the only possible one: hitherto, the only Queen who was not a frump was simply a fast person. If Miss Ferrar would just touch the roots of her hair picturesquely with grey, she would approach the ideal.

Ophelia (Mrs. F. R. Benson) was best in the mad scene, when she was very simple and touching; Polonius (Mr. Black) was a good serious Polonius, though he lacked humour; and Mr. G. R. Weir, as the Gravedigger, showed to much more advantage than hitherto in London—he was less intentionally funny, less declamatory, more natural and so more humorous. Moreover, Mr. Weir (or my ears deceived me) made himself robustly useful as Marcellus and the Second Player. But Mr. Cartwright made us understand why Lyceum Kings are always enjoined to get through their speeches as swift as may be!

And the Prince of Denmark—whose importance in "Hamlet" is proverbial—what of him? If I had never seen Mr. Benson play the part before I know not what I should think; but, years ago, I did see him—and I can but say that he has gone so far since then that it is hard to prophesy how much further he may go. Judge for yourself, my dear Mr. Fieldmouse, some Thursday or Friday evening—when only, in the nighttime, is "Hamlet" played.

And, if you know any friend of the young actor, bid him give the gentlest hint as to the enormous value in these days of "make up," dress,—and even, be it whispered, padding!

Blush, sir, but hear your devoted      MUS IN URBE.

## COMEDY THEATRE.

There is some very creditable work in "The Favourite of the King," by Messrs. Boas and Brandon, which was produced on Tuesday afternoon. It is a four-act play—and a very long four-act play—written in smooth enough blank verse: for one may fairly take it that the occasional slips in the metre were to be put down to the actors. When, as Mr. William Archer has pointed out, a play carefully rehearsed for a run at night—and that play by William Shakespeare—is shorn of its syllables, it is not to be wondered at if the lines of a piece brought out at a "scratch" *matinée* run now and then on halting feet. Indeed, taking it altogether, we have seldom seen a *matinée* which less deserved the name of "scratch" than this; and a historical drama, with crowds of singing peasants and some dozen changes of scene, is no easy matter to stage-manage, night or morning. Very good, Mr. Lewis Sealey! The all-round acting, too, was careful and intelligent. Mr. Royce Carleton made the most of a curiously ungrateful part—that of the shabbiest snob who ever posed as a "leading man;" and Miss Dorothy Dene was full of intelligence, and played with much feeling and some power as the more sympathetic heroine. Miss Louise Moodie, too, was very admirable; it is something to hear two English actresses on the same day speaking blank verse with knowledge and appreciation. The others, in less important parts, all deserved praise: the chief of them were Miss Annie Rose, Mrs. C. L. Carson, Mr. Bassett Roe, and Mr. Allan Beaumont.

For the play, it had two grave faults. One, that it was out of date—it should have been produced by Macready half a century ago. The other that it was structurally wrong; the first two acts devoted themselves entirely to one part of the story, and in the third the authors started fresh upon a new interest. The growth of the new love should have been shown in Act II. before the slaying of the old; and if some rash critic shall assert that this was historically impossible, we are sure that neither Mr. Boas nor Mr. Brandon will dare to be that man. (Nor will any average member of their audience—who quite plainly rolled two Dukes of Buckingham into one.)

## THE DRAMATISTS.

## XXVI.—CALDERON.

Calderon, the greatest poet and dramatist of Spain, and undoubtedly one of the great dramatists of the world, differed from his contemporaries only in surpassing them. As Shakespeare was surrounded by such men as Marlowe, Jonson, Chapman, Massinger and Fletcher; so Calderon only overpassed De Vega as he had risen above Cervantes, and Moreto followed in the footsteps of Calderon—but did not go beyond him.

Cervantes, Lope, Calderon, all were soldiers in their early days; Lope, Calderon, and Moreto all died priests. "The poet of the Inquisition," Sismondi called Calderon; but the poet of Spain—with all its pride, its ardour, its superstition—would have been a truer title.

Born in 1600, thirty-eight years after Lope de Vega, and fifty-three after Cervantes, Calderon de la Barca—like them, and like the trio of Greek tragedians of whom they remind us—was a man of good family, and was well educated. At the famous University of Salamanca he outstripped all his fellows, as Lope had, a generation earlier—as Echegaray did, two centuries afterwards. In Spain, at least, precocity is no sign of a second-rate genius.

At twenty-five he became a soldier, fighting in the ranks, as many men of noble family then fought; and he passed ten years in Italy and in Flanders. His works show that he did not fail to study Italian literature. He began early to write: Lope, indeed, in a poem published in 1630, already placed him in the first rank among poets.

He was recalled to Spain in 1636, by the King, Philip the Fourth, who made him the director of his *fêtes*, and as a reward for his services raised him to the military order of St. James. It is said that when the knights of the four orders were called to war in Catalonia, the King wished to retain Calderon by him, as there was a certain comedy to be written; but the poet rapidly wrote his play—we have seen how quickly a Spaniard can write—and went off to the field of battle.

When peace was proclaimed he returned to the Court, where he was given an ample pension; and in 1651 he entered the Church. This, however, in no way interrupted his dramatic work; only now, instead of writing comedies, he devoted himself mainly to the composition of *autos sacramentales*, a kind of allegorical mystery-play. For thirty-seven years he had the exclusive privilege of writing the *autos* for the *fêtes* of Madrid, Seville, Toledo, and Granada—for all the capitals, in fact, of ancient Spain.

High in the Church and in all honours, the poet lived to a good old age, dying at eighty-one, on the evening of the 25th May, "just as the play was over." He can hardly have left an enemy; all contemporary writers have spoken as highly of his generosity and goodness as of his genius. Like so many poets, he was a very handsome man—with the large, proud features of the soldier, and the heavy brow of the sage.

He was a great favourite of the King, who often acted in his plays. One day, it is said, His Majesty was performing—in a drama which treated of the Creation of the World—the part of the Creator. Calderon was the Adam, and launched forth into a magnificent tirade upon the beauties of Paradise. Suddenly he noticed that the King was yawning most royally: and stopped, confused. "Good myself! (that is to say, good God!)" quoth Philip, "I had no notion that I had made Adam such a chatterbox."

Of Calderon's *autos* seventy-two are now in existence, and a hundred and eight of his "comedies": of which many are "plays of cape and sword"—of brilliant intrigue and adventure—but many also are, despite their name, of a much more stern and savage style. In the former there are only the brilliant verse and the constant vigour of the plots—always absolutely clear, with all their masterly complication; but the latter plays give us character, drawing, pathos, depth of imagination, and wealth of thought. In the homely "Mayor of Zalamea" we have the forerunner of that *bourgeois* school—the "domestic drama" which Diderot introduced in France, and which is now in England the mistress of the stage.

Calderon's greatest strength was held by his contemporaries to lie in the tremendous vigour of his stage effects—"Rembrandt effects," one might call them, with their lurid lights and depth of darkness. His faults are exactly those with which Shakespeare has been reproached—an unrestrained imagination, an excess of wit (in the wrong places), a tendency to over-emphasis. Like Shakespeare, too, he was by no means careful that each play should teach its moral.

Yet it was when religion was his theme that he rose, naturally and without an effort, to his loftiest enthusiasm; and it is curious that nevertheless so much of the wholly irreligious later drama of other countries should

have been inspired by him. "Most of the French playwrights of the seventeenth century followed in his footsteps; Beaumarchais borrowed from him without scruple; during his lifetime the English poets of the Restoration helped themselves freely from his stores; in the eighteenth century he inspired the famous Gozzi and other Italian writers; finally, at the beginning of the present century, the most distinguished poets of Germany, including Goethe and Schlegel, translated or imitated him."

## NOTES AND NEWS.

"Meadowsweet" is the pretty name of a little comedieta just brought out at the Vaudeville, and written by a lady who signs herself "Terra Cotta," which sounds rather like a delicate way of saying Brown. The play has been received with a good deal of favour, but it is a very trifling piece of work, chiefly valuable as giving promise of a certain capacity for character-drawing. The very contemptible young man whom we may call the hero is certainly lifelike, and is played very naturally by Mr. Cyril Maude. Miss Bannister gives us as "Meadowsweet" the best work she has yet done, and Miss Hanbury is pleasant in a small part; but the most noticeable acting in the piece is Mr. Fred. Thorne's, whose cunning, stolid rustic is admirably drawn.

It is said that a new play by a living author is actually to be produced at the Lyceum. This is good news indeed, especially as the author is Mr. Herman Merivale, whose "All for Her" and "White Pilgrim" live in our memory yet, though his "Cynic" and his "Lord of the Manor" are forgotten and forgiven.

More news about the Lyceum is that Mr. Terriss returns there for three years, to forget, let us hope, all that the Adelphi had to teach him; and that Mr. Irving and Miss Ellen Terry are going a-reciting in the provinces.

That excellent young actor Mr. Fred Terry—who has come with a bound to the very front rank of our *jeunes premiers*—goes to strengthen the strong cast of Mr. Grundy's new play at the Haymarket, while his place at the Avenue is taken by his manager, Mr. George Alexander, and this gentleman again is followed at the Adelphi by Mr. Frank Cooper.

In the Haymarket play, besides Mr. Terry, Mr. Beerbohm Tree and Mr. Fernandez are said also to have strong parts, as also Mrs. Tree, Miss Norreys, and Miss Leclercq. This is another judicial drama somewhat of the type of "A Man's Shadow;" we should not be at all surprised to find the Haymarket gradually prove itself too large for modern comedy, and settle down into a regular drama-theatre. But "The Great Judge"—the name proposed for the new drama—does it not smack a little of regions further to eastward than Pall Mall?

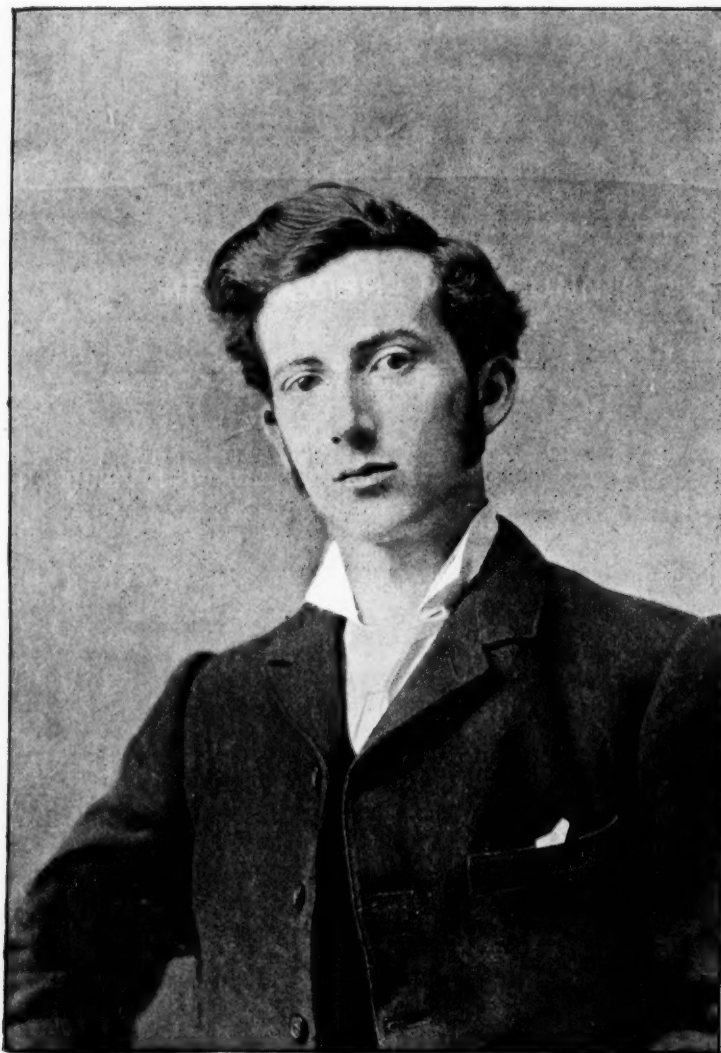
In the summer Mr. Tree will revisit the provinces, where he has not been seen—except for a night or so as Iago with Mr. Benson—for ten years past. Then, indeed, he only visited them "on tour" once or twice; the hardships of a provincial "stock season" he has, for good or evil, never known.

"For Her Child's Sake," by the late Sir Charles Young, is soon to be played at Terry's Theatre in place of "The Parting of the Ways," with Miss Giffard and Miss Cissy Grahame—appropriately enough—as mother and daughter. This strong little drama has hitherto had the curious fate of always being played by amateurs, never by professional actors and actresses.

More *matinées* are coming—Mr. Bisgood's Rider Haggard's "Jess" at the Adelphi, "April Showers" at the Comedy, and, as has been said, Mr. Hoyte's "Corisande," probably at the Comedy also. The dramatic critic is a busy man.

Of plays lately produced in Paris perhaps the most successful is "Fou M. Toupinel," at the Vaudeville—very funny, but very impossible for the British stage. Much the same, one would have thought, might be said of "Superbe Occasion" at the Cluny; but Mr. Horner has shown his superiority to insular prejudices by securing the English rights—as, indeed, he may well say, "After 'The Bungalow' the Deluge!"





MR. HAMISH MAC CUNN.

From a photograph by ELLIOTT and FRY.

## The Organ World.

### HISTORY OF CHURCH MUSIC.

Mr. Abdy Williams, organist of St. Mary's, Boltons, South Kensington, gave a comprehensive lecture on the 7th inst. to his choir and members of the congregation on "The History of Church Music."

Prefacing his subject by some very apposite and happy remarks on the origin and purposes of art, Mr. Williams then showed how in the earliest times music had been an important element in the Christian Church, and quoted from Pliny the younger, who, speaking of the Christians, says:—"On certain days they will assemble before sunrise and sing antiphonally to Christ as a God. . . . I have nothing to accuse them of, but I have no doubt they ought to be punished." As early as 367 the Council of Laodicea ordained that none but trained singers should take part in the musical services, and subsequently a school was established in Rome by Pope Sylvester for training church singers. At Milan, however, the whole congregation took part in the music antiphonally, which was sung by the men and women placed respectively on either side of the church. Mr. Williams then briefly referred to the important part which music had in the mission of St. Augustine to King Ethelbert, and in the Antiphonarium of St. Gregory. After some examples from Hucbald's Organum had been sung by the choir, the lecturer passed on to the Belgian school of counterpoint in 1380, its subsequent migration to Italy, its developments there, and the corruptions which gradually crept in, to the time of Palestrina's commission by the Council of Trent (1562) to write the famous "Missa Papae Marcelli." In 1310 a religious order was founded for singing a kind of hymn called "Laudi Spirituali." These were not of Gregorian origin, and had more of the rhythm and melody of secular music. They became very popular for many centuries, and a specimen might be seen in Hymn 440 (second tune) in "Ancient and Modern." In 1540 St. Philip Neri founded a society called the "Congregation of the Fathers of the Oratory," who employed the best composers to write these "Laudi Spirituali" and sacred madrigals which were performed before and after the sermon, and laid the foundation of our oratorio. Previous to the Commonwealth English Cathedral music, fostered by the musical proclivities of Henry VIII., Edward VI., Mary and Elizabeth, and under such able men as Tallis and Merbecke, had reached a high standard of excellence; but as the Puritans gained power music was banished from the church, and we were only now recovering from the effects of their narrow-mindedness, indeed people might still be found who objected to the chanting of the Psalms and to other original customs of the Church. During the last century and beginning of this, Cathedral music made no great advance; there were good composers such as Callcott, Wesley, and Attwood, but the choirs deteriorated, and discipline was relaxed to such an extent that, according to Sir John Stainer, at St. Paul's Cathedral, on one occasion within living memory, two men and a few boys were all that put in an appearance to sing "For unto us a child is born." Many could remember the orchestras in village churches; some of these consisted of a curious assortment of instruments. In a church in Essex the choir was accompanied by four trombones, in another in Hampshire the organ was represented by a concertina. In Devonshire the lecturer heard the psalms accompanied by a single violin played by the sexton, who alternately read two lines and then sung them to his own accompaniment. In the afternoon the orchestra was doubled—there were two violins! The revival of church music did not begin till about 1830, and we were still in this period of renaissance, the responsibilities of which extended to every one who took part in the services of the church.

### NOTES.

At an organ recital given by Mons. Eugène Gigout on the 7th inst., at the Hampstead Conservatoire, the following pieces were performed:—Sonata, No. 3 in A, Mendelssohn; Finale from Third Concerto (with improvised Cadenza), Handel; Communion, Toccata, Lied, Rhapsodie sur des Noëls, Eugène Gigout; Intermezzo, Léon Boellmann; Etude in Canon Form, Schumann; Scherzo, Marche de Fête, Eugène Gigout; Improvisation on a given theme; Fantasia and Fugue in G minor, Bach.

At St. John's Church, Wilton-road, S.W., the Cantata "Bethany," by C. Lee Williams, will be sung on March 21, at 8 p.m. This fine work, which was produced at the Gloucester Festival of '89, only requires to be heard and known to become very popular.

### MR. HAMISH MAC CUNN.

Amongst the younger generation of composers there is hardly a more interesting figure than Mr. Hamish MacCunn, the young Scotsman whose portrait we give this week. Ever since 1887, when Mr. Manns performed the overture "Land of the Mountain and the Flood," music-lovers have watched every step in its composer's career with anxiety. His countrymen have naturally looked to him as one destined to remove altogether the reproach too often made against them that they produced no new music; and in England we have been proud to think that in his person we saw one likely to add lustre to the crown-jewels of British art. Mr. MacCunn was born in Greenock on March 22, 1868, and began his musical studies under local teachers. In 1883 he won a scholarship at the Royal College of Music, and immediately came to London, where he studied under Dr. Hubert Parry. So rapid was his progress, however, in those departments of his art which are acquirable by tuition that in the following year he felt able to resign his scholarship. Just about this time he chanced to come under the notice of Mr. Manns, who, on January 22, 1887, performed at Glasgow his overture, "Cior Mhor"—a work which, we believe, has never been heard in London, although, if report be true, it fully deserves performance here. In November of the same year London connoisseurs were enabled to hear the work already alluded to, and recognised at once the fertility and ripeness of talent therein displayed. When the shortness of the time elapsed since then and the number of works—all admirable in their way—produced during that time are considered it will be seen that Mr. MacCunn has in no degree disappointed those who proclaimed him one of the most promising musicians of his time. We have had the ballad for chorus and orchestra, "Lord Ullin's Daughter;" the ballad for orchestra, "The Ship o' the Fiend;" the ballad overture, "The Dowie Dens o' Yarrow;" and two cantatas, "The Lay of the Last Minstrel" and "Bonny Kilmeny," the last named being, however, a very early composition, bearing the opus-number 2. Looked at with the most keenly critical eye, these works display such variety and richness of thought, such glow of colour, such orchestral mastery, that those have ample warrant who still look to Mr. Hamish MacCunn as destined to win for himself a very high place among composers.

### DRAMA AND MUSIC IN DRESDEN.

MARCH 10.

DEAR MR. EDITOR: The most interesting subject in Dresden this week is the production of Ibsen's "Nora" (The Doll's House) at the Theatre. Our best critic—Herr Ludwig Hartmann—says of it: "We regret to think that our celebrated theatre takes a secondary position—producing, as new works, plays which have already been given for ten years in Munich, Vienna, and Berlin. Either Ibsen is a world-wide necessity, in which case Dresden should be one of the first to represent him, or he is altogether wrong, in which case he should not be played at all. According to our opinion he is a necessity—a literary and dramatic necessity. It is not possible to separate Ibsen from the great questions of the day. The great truth-seeker of the North is no fantastic dreamer, but a voice crying in the wilderness—a prophet who stirs up great social and religious problems, and works for the highest elevation of the people. 'Nora' is on the whole a great play. It is beautifully constructed—every word tells. We have facts, bare logical facts, set before us. We will hope the time is not far distant when we may see 'Rosmersholm' and the 'Enemies of Society' played here as well." Herr Hartmann says he asked Ibsen himself last summer whether he considered "Nora" the wife of the future. Ibsen said "Is it not enough that I give the problem? I cannot solve it."

On Wednesday night a beautiful performance of "Faust" was given at the Opera. Fraulein Brüning made her first appearance as Margaret. She has been studying at the Conservatorium, and is a pupil of Madame Orgoni.

Her *début* was most successful, and the general opinion is that she will one day be a great artist.

On Friday a very good performance of "Elijah" was given at the Church of the Three Kings. The choruses were sung by the Robert-Schumann-Song Academy, accompanied by the Gewerbehaus Orchestra, and capably conducted by Herr Baumfelder. The solos were taken by Fraulein Wittich, Fraulein Marie Fischer, Herr Riese, and Herr Perron. It was curious to hear Herr Perron sing Elijah—every note carried us back to his "Amfortas" at Bayreuth. He sang with a quiet, reverent dignity. "It is enough" was especially beautiful.

On Saturday evening Herr Roth gave the third of his historic piano recitals which I mentioned in my last letter. The programme consisted of Sonata A mi. (op. 143), Schubert; Sonata A flat ma. (op. 39), Weber; and Sonata G mi. (op. 22), Schumann.

Madame Teresa Carreno is still making a great sensation in Dresden. She is giving a third concert on the 20th inst., and there is scarcely a ticket to be had for it. She has had crowded and most enthusiastic audiences. We never remember to have heard so many contradictory and conflicting opinions about any one pianist as about Mme. Carreno; at the same time everybody, without exception, acknowledges her to be a fine artist, and to have wonderful power and execution.

I should like, on behalf of a great many readers of THE MUSICAL WORLD in Dresden, to thank Mr. Louis N. Parker for his most interesting and amusing account of his holiday here. It caused great enjoyment every week to many people—not only to poor, pale, hard-working students (!) but also to their Professors. And he may be glad to hear that we have since seen Carmen in a dark-coloured wig!

Yours truly,

"THE BRITISH RESIDENT."

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

An event of quite exceptional interest to Glasgow musical circles took place on Monday evening, when the Glasgow Society of Musicians gave a concert at which the programme consisted exclusively of compositions by members of the Society. The chief occasion of the concert was to give a public performance of the three successful works in the Society's recently-instituted prize competition scheme for the encouragement of musical composition. These works comprised a Sacred Cantata by Mr. Allan Macbeth, a "Legend" for piano and violin by Mr. W. T. Hoeck, and a song by Mr. T. S. Drummond. Mr. Macbeth's cantata, the words of which were arranged by Edward Oxenford, is entitled "The land of Glory," and is mainly intended for performance in church in connection with musical services. It occupies about an hour in performance, and is divided into two sections, introduced in each case by instrumental preludes. The choruses are simple in style and scholarly in structure, though mostly of a melodious character, while the solos are generally bright and effective, and in some cases distinctly dramatic. The work was very well received and evidently much appreciated, and it seems likely to become popular in connection with church choirs, as it is devotional in character and well suited to the purpose for which it is intended.

Mr. Hoeck's "Legend" for piano and violin is an exquisitely beautiful work of its class, refined and musicianly in its design and workmanship, and imbued with tender poetic feeling and emotional expressiveness. The composer is already well known in the West of Scotland as an able musician and talented composer for the orchestra, several of his works having been performed at our orchestral concerts, and the present work will assuredly add to his reputation, as it is worthy of being played by the best artists, and is certain to create a favourable impression with the most critical audience. The principal subject, a melody of great beauty and expressiveness, is treated in an artistic and highly effective manner, while the pianoforte part is rich in passages of dramatic significance, and is masterly in structure. The song by Mr. Drummond is a highly-effective setting of Miss Proctor's striking lyric, "Rise, for the day is passing," and the other compositions of which the programme was made up included a "Concert-stück" for the piano by Mr. G. P. Moore, several capital songs and instrumental solos, and a spirited chorus by Mr. Montagu Smith.

The audience was one of exceptional distinction and brilliance, and the concert was altogether exceedingly interesting and enjoyable. Next year the society intend enlarging their competition by throwing it open to composers resident in the West of Scotland, but the details of the scheme have not yet been fixed.

## CONCERTS.

### LONDON AND SUBURBAN.

Mr. Hamish MacCunn's "Bonny Kilmeny," heard for the first time in England with orchestral accompaniment at the Crystal Palace on Saturday, is undoubtedly a very remarkable "opus 2;" and it is a pity that metropolitan amateurs should have first made acquaintance with the remarkable gifts of the young Scottish composer through his later works. However unfair, comparisons were inevitable, and "Bonny Kilmeny" suffered accordingly. Yet in spite of the traces of inexperience which very naturally appear, and which it would now serve no purpose to enumerate, the work supplies such strong evidence of the composer's inventive power and poetic insight, both in the melody and its accompaniment, that its popularity with audiences less exacting than that of Saturday may be safely counted upon. It was preceded by the same composer's concert overture, "Land of the Mountain and the Flood," which a little more than two years ago may be said to have first established Mr. MacCunn's fame. The Crystal Palace Choir was greatly wanting in refinement in the Cantata, but full justice was done to the solos by Madame Agnes Larkcom, Mr. Edward Lloyd, and Mr. Norman Salmon, who at very short notice replaced Mr. Andrew Black, absent through illness. The programme included Schubert's "Unfinished" Symphony in B minor—the sublimity and beauty of which become more apparent at each fresh hearing—and the closing scene of Wagner's "Die Meistersinger." The overture, the Symphony, and the orchestral portions of the Cantata and of Wagner's scene were rendered with customary excellence; but Mr. Manns lost control of the chorus in the last-named piece—at least, so we assume, for it is quite impossible to suppose so intelligent a musician capable of suggesting the *tempi* adopted. To give but one instance—the chorale "Wach' auf," (marked *Lento e Solenne*) was taken at a pace something between *andante* and *allegretto*! Madame Larkcom was the Eva, Mr. Lloyd the Walther, Mr. Albert Fairbairn (vice Mr. Black) Hans Sachs, and Mr. Thornton Colvin, Pogner. To-day (Saturday) Dr. Joachim and M. Gillet will be heard in Brahms' concerto for violin, violoncello, and orchestra, not hitherto performed at Sydenham.

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St. James's Hall was crowded in every part for last Saturday's Popular Concert, when Dr. Joachim led a very fine performance of the third Rasoumowski Quartet, and played Bach's Chaconne in D minor as he only can play it, adding as an encore another unaccompanied movement of Bach. Miss Geisler-Schubert was the pianist, and her selection comprised the Minuet from Schubert's Fantasia-Sonata, Brahms' Rhapsody in G minor (a favourite of Mme. Schumann's), and Schubert's Impromptu in A flat (Op. 90, No. 4). The reading of the last-named work was all that could be desired, but in the Minuet we should have liked more vigour, and Brahms' Rhapsody lacked the expression of grave fervour and controlled impetuosity which are characteristic of it. Generally speaking Miss Geisler-Schubert is more remarkable for refinement and finish than for energy, a fact which especially made itself felt in Schumann's Pianoforte Quartet, which brought the concert to a close; the performance was perfect of its kind, but, for our taste, too easy-going, too free from ardour. Mr. Reginald Groome, who was the vocalist, chose, scarcely wisely we think, to be heard in two standard but hackneyed songs which Miss Mary Carmichael accompanied—apparently without any particular interest in her work.

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An almost ideal rendering of Mozart's Quintet in D major, No. 8, opened the programme of Monday's Popular Concert. The delicate beauties of the work, as revealed by MM. Joachim, Ries, Straus, Gibson, and Piatti, were to some extent marred by the late comers; but this was no fault of the artists, who were admirable. The first and last named joined Miss Jonatha in Schumann's "Fantasiestücke," the performance of which was marked by perfect unanimity of thought and aim on the part of the executants, while the audience recognised the presence of the same high quality in the interpretation by Herr Joachim and Mme. Neruda of Bach's Double Concerto, the pianoforte accompaniment to which was excellently played by Mdle. Olga Neruda. Miss Janotha gave a fine reading of Chopin's Polonaise in F sharp minor, but the same cannot be said of her *encore* performance of the Polish master's Funeral March, which was played as though the mourners had no real grief for their dead, but simply desired

to get the business over as soon as possible. The vocalist was Mme. de Swiatlowsky, whose powerful voice and excellent style were exhibited in Handel's "Dove Sei" and Dargomijsky's "Die Wolken."

The Orchestral Concert given by the pupils of the Royal College of Music on Monday at Princes' Hall included fine performances of Schumann's magnificent Symphony in D minor, of Dr. Mackenzie's "La Belle Dame sans Merci" and of that ungrateful and irritating work, Brahms' Piano-forte Concerto in B flat, the pianoforte part of which Miss Polyxena Fletcher played as though she liked it. Perhaps she had a clue to its meaning—if so, the omission of this from the programme was a decided mistake; for, regarded as "absolute" music, the work is a very miracle of eccentricity and perversity. A love duet from a MS. opera, "Messalina," by Mr. Godfrey Pringle, rather coldly sung by Miss Maggie Davies and Mr. E. Branscombe, showed very great promise. It is in the modern Italian style, full of graceful thoughts and delicate but rich orchestral colour. Creditable compositions by A. Somervell, Lillian Blair-Oliphant, and S. Liddle were sung by J. Sandbrook, S. P. Musson, and the choir. Dr. Stanford conducted.

Sterndale Bennett's Chamber Trio in A major was the first item of the Chamber Concert given by the students of the Royal College of Music at Alexandra House on Thursday last, 6th March. This graceful work, so full of delicate fancy, received very fair treatment at the hands of Miss Augusta Spiller and Messrs. C. L. Jacoby and H. G. Walenn. Fully as characteristic of Schumann as the Trio is of Bennett are the charming "Märchen-bilder" (Op. 113), for pianoforte and viola, of which Miss Ethel Sharpe and Mr. A. C. Hobday gave an excellent performance. Seeing how extremely limited is the number of compositions for this combination of instruments it is surprising these expressive little duets are so seldom heard. Both they and the trio would, we feel sure, be welcomed at the Popular Concerts if Mr. Chappell were to revive them. Miss Apolline Niay, who played Beethoven's Sonata in E flat (Op. 27, No. 1), is to be commended for an intelligent and conscientious reading, which erred perhaps on the side of reticence. Miss Ethel Sharpe and Mr. A. C. Hobday, who earlier in the evening had been so worthily associated in conjunction with Miss Isabella Donkersley (pianoforte) and Mr. Tennyson Werge ('cello), brought the concert to a close with what was, in the main, an exceedingly good performance of Brahms' popular Quartet in G minor. The beautiful Intermezzo especially was played with much delicacy and expression. Of Miss Sharpe it is right to say that her general style is so excellent as to raise great hopes of her future. Miss G. M. Tatham, who gave Haydn's "Spirit Song" with dignity, and Mr. H. Beauchamp, who sang Sullivan's "Sailor's Grave," secured the hearty appreciation of their audience. Much to the taste of those present proved also a recitation by seven students of a portion of Act 1, Sc. 1, of "King Lear." If no higher purpose was served, it demonstrated that the thoroughness which is so marked a feature of the musical training at the Royal College is not restricted to that department alone.

The usual monthly meeting of the South Eastern section of the National Society of Professional Musicians was held on the 8th inst. at Burlington Hall, Savile-row, when a most successful concert was given before a large and critical audience, the whole of the compositions (with two exceptions) being members' works, and all the performers members also. Miss Robiolio, Mr. Banister, and Mr. J. F. Barnett were unfortunately prevented by illness from taking part. Programme:—String quartett in D (M.S.) (Frank Barnard), Messrs. J. Koopman, H. Hunt, W. V. Wand, and M. Koopman; solo viole d'amour, "Meditation" (Louis Schneider), Mr. L. Schneider; songs, a, "My voice shalt thou hear in the morning," and b, "The lark and the nightingale" (Henry C. Banister), Miss Robiolio; pianoforte solos, a Impromptu (Ferdinand Praeger), b Allegro Vivace (Charles Vincent), Miss Isabella S. Smyth; trio in A (MS.) (Algernon Ashton), Messrs. Ashton, J. and M. Koopman; songs, a "To a flower," b "Ask nothing more" (F. Cowen), Miss Florence Norman; harp solo, "Concertino" (Oberthür), Miss Ida Audain; pianoforte solos, a Nocturne, b Valse Brillante, c Danse Antique, d Tarantella (John Francis Barnett), Mr. J. F. Barnett; song, "Romance" (W. H. Cummings), Mr. W. H.

Cummings; violin solo, "Canzonetta" (Alfred Dye), Mr. H. Hunt; pianoforte solos, a "Romanza," b "Scherzo" (C. Steibler Cook), Mr. C. S. Cook; solo viole d'amour, extract from "Solitude" (Louis Schneider), Mr. Schneider; trio, Op. 29 (N. W. Gade), Messrs. J. and M. Koopman and Mr. W. S. Vinning, Mus. Bac.

In the theatre of the University of London on Saturday evening a performance was given of an exercise composed for the degree of Mus.Doc., composed by Mr. Williamson John Reynolds. The exercise takes the form of a "Te Deum," for soli, chorus, orchestra, and organ; and it may at once be said that it shows so rich a vein of melody that we hope Mr. Reynolds will not confine his efforts to the production of his degree-exercise. The work is so free from the dryness which usually marks such compositions that there is strong warrant for hoping that Mr. Reynolds will be heard of again as a composer under conditions more favourable than those under which the "Te Deum" was written.

At the Steinway Hall, on Thursday of last week, a concert of considerable interest was given by Madame Georgina de Llana and Mr. Henri Seiffert. The programme commenced with Rubinstein's fine sonata for violin and pianoforte in A minor, a work which one would be glad to hear much oftener. Both artists appeared to great advantage in its interpretation, the violin part especially proving suitable to Mr. Seiffert's broad phrasing. In Max Bruch's "Adagio," and the Romance and Finale from Wieniawski's second concerto, Mr. Seiffert further demonstrated his mastery of the instrument, and his technical feats met with full recognition. Madame de Llana was not less successful. To considerable executive powers she unites no small artistic intelligence, and her claims upon public attention were especially evidenced in Liszt's Notturmo, No. 3, which was played with great charm and refinement. The vocalist was Miss Fillunger, who sang pieces by Schumann, Brahms, and Mozart with delightful expression, revealing in the most complete way the beauties of each song.

There was a large attendance at the Insurance Musical Society's third smoking concert held on Wednesday last, March 12, at the Great Hall, Cannon-street Hotel. The programme, which was of a lighter character than usual, opened with Auber's "Zanetta" overture, of which the band gave a very spirited rendering. The other orchestral items during the evening were Binding's "Life on the Ocean," a Gavotte, "Ida," by Sydenham, and the waltz "Atalanta" (Gallico), which were one and all capably played and received with marked approval, especially the nautical selection, which appeared to hit off the taste of the audience to a "T"! The choir were particularly successful in Bridge's humorous and clever part song, "Bold Turpin." Hatton's "Summer Eve" was also sung with commendable precision and delicacy. Mr. Munkittrick displayed a sympathetic voice and refined method of vocalisation in two songs, both of which were deservedly encoored, and Mr. Schartau, to fill the place of an absentee, good-naturedly sang twice in his usual inimitable manner. Mr. Frank Ward, who has a bass voice of considerable compass and power, was also very successful in pleasing his hearers, being encoored on each occasion that he appeared, while Mr. F. E. Lacy contributed some amusing numbers during the evening. The choir and orchestra were conducted by and under the able direction of Dr. Pringuer.

#### THE ARABELLA GODDARD TESTIMONIAL FUND CONCERT.

This much-talked-of and in some ways most notable event took place at St. James's Hall on Tuesday evening, the 11th inst., in presence not only of the Princess of Wales and the Duchess of Fife, but of a crowd of such numbers and such brilliancy as the hall does not often contain. Such dissentient notes as may have made themselves heard elsewhere found no echo among the listeners at the concert, where only enthusiasm, sympathy, and generosity prevailed. There must surely have been many in that crowd who owed a large part of their present enthusiasm for all that is highest and best in piano music to the now invalid lady who, thirty years ago, was one of their highest and most constant teachers. The nature of the occasion prevents criticism, but it is imperative to mention the names of those who generously came forward to give their services, the mere list of which suffices to show the sympathy felt by the brothers and sisters in art of the *bénéficiaire*. There were Mdlle. Janotha, to whose initiative and

The Greatest of all Pianofortes. THE STEINWAY PIANOFORTES. New York & London.  
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unceasing zeal the success obtained is chiefly due; Dr. Joachim and Sig. Piatti, old colleagues of Arabella Goddard for many years; Mr. and Mrs. Henschel, Mdme. (Redeker) Semon (who was warmly welcomed back to the scene of which she was once so constant and so brilliant an ornament), Miss Liza Lehmann, Mdmes. Patey, Antoinette Sterling, and Mary Davies. The Royal Amateur Orchestral Society, conducted by Mr. George Mount, answered for the orchestral part of the performance, which was not of striking importance.

### PROVINCIAL.

(FROM OUR OWN CORRESPONDENTS.)

MANCHESTER.—Berlioz' "Faust" was given at Sir Charles Hallé's nineteenth concert on the 6th inst. The principals were Mrs. Henschel (Margaret), Mr. Edward Lloyd (Faust), Mr. Hilton (Brander), and Mr. Henschel (Mephistopheles). This is the first time that the music allotted to Margaret has been undertaken by Mrs. Henschel at these concerts, and the result was an artistic success. The remaining numbers of the work are now well known to soloists, chorus, and band alike, having been successfully given by them on many previous occasions. It is sufficient to say of this thirteenth performance that it was in no way inferior to its predecessors. During the interval the members of the choir presented an address to Sir Charles Hallé, accompanied by a handsome silver bowl bearing the inscription "presented to Sir Charles Hallé by the members of his choir as a token of their high regard, Manchester, March 6, 1890." In accepting the gift Sir Charles spoke of their thirty years' connection, during which there had never been a single cloud between them, and likewise asserted that though he had conducted many choirs having good points in one direction or another, he always returned with pleasure to his Manchester chorus, because it was, on the whole, more satisfactory than any other which he had ever heard. At the twentieth and last concert of the season Sir Charles will play Beethoven's "Emperor" Concerto, and Miss Macintyre is announced as the vocalist.

BRISTOL.—Miscellaneous items made up the programme of the Saturday Popular Concert a week since. Miss Emile Lloyd, Mr. E. T. Morgan, and Mr. Lawford Huxtable were the vocalists, and sang familiar songs. The choir rendered several part songs and choruses with praiseworthy correctness and precision. Miss Marianne Eissler, the violinist, was the chief attraction of the evening, her playing of compositions by various composers being much admired. Mr. Riseley's organ solos too, afforded great delight. The band played a couple of overtures. At the Monday Popular Concert on the 10th, there was again a good attendance. Wagner's "Tannhäuser" overture and Mendelssohn's charming "Italian" Symphony were the chief works in the scheme, and they were well played under the direction of Mr. George Riseley. Miss Eleanor Rees, a favourite vocalist in Bristol, and Mr. David Hughes, a new comer, won success with the pieces they sang. On Tuesday night a musical *soirée* was given in the Victoria Rooms for a charitable object. The large and fashionable audience were treated to vocal pieces by Miss Alice Gomes, Miss Amy Seonce, and Mr. Colston Taylor. The singing of the first-named lady was particularly appreciated. Solos and concerted works were performed by Signor Darmaro, violin; Herr Van Gelder, violoncello; Mrs. Liebich, Miss Florence Eyre, Mr. Liebich, and Mr. Colston Taylor, pianists. The directors of the Crystal Palace have invited the Bristol Choral Society, of 500 members, to take part in a performance at the Palace, in June, of "St. Paul," which that body is studying for representation locally. Negotiations are pending, and it is almost certain that the invitation will be accepted.

EDINBURGH, MARCH 11.—Herr Alfred Gallrein gave his annual benefit concert in the Music Hall on the evening of Friday last, the 7th inst. He was ably assisted on the occasion by Mons. Johannes Wolff (violin), Mr. Paul Della Torre (pianoforte), and Miss Liza Lehmann as vocalist, while Mr. Bridgmann efficiently acted as accompanist. The room was well filled with an appreciative audience. The programme was in many respects an attractive one, the chief item being Mendelssohn's Trio for pianoforte, violin, and 'cello in D min., op. 49, very artistically rendered by Mr. Della Torre, Mons. Wolff, and Herr Gallrein; the two last movements of the Kreutzer Sonata, and Chopin's "Introduction and Polonaise" for pianoforte and 'cello. The instrumental solos included were Reis's "Romance and Scherzo," Wieniawski's "Faust" Fantasia, and a new composition, entitled "Devotion," by Herr Gallrein,

all of which were admirably rendered by Mons. Wolff; Chopin's F sharp "Impromptu," Liszt's "Legende" (S. François de Paul), both brilliantly executed by Mr. Torre; and a Larghetto in D by Mozart, and two compositions by Popper ("Albumblatt" and "Tarantella"), which were dealt with by Herr Gallrein himself in an artistic and finished manner. In addition to the foregoing, Miss Lehmann's vocal contributions formed a further and by no means insignificant attraction. They consisted of the following songs and ballads:—"Who is Sylvia" (Schubert), "La Charmante Marguerite," an encore of which was, of course, demanded and conceded, "The Milkmaid's Song," from Tennyson's "Queen May," by Villiers Stanford, and "My Love's an Arbutus," arranged from the Irish melody by the same composer. It is needless to add that Miss Lehmann gave each and all of these numbers in her own inimitably fascinating manner, and with absolute truth of intonation and purity of style. Where all was so good it is perhaps somewhat invidious to single out any one performance for special praise; but the pianoforte playing of Mr. Torre, who is a young local musician, was so exceptional that it is difficult in his case to refrain from doing so. Both in the pianoforte part of the trio and in his two solos his performances disclosed capabilities for which we had not hitherto given him credit. It revealed, indeed, a technical skill and intellectual individuality that will cause his future appearances to be regarded with great interest and much hopeful expectation.

CHELTEMHAM, MARCH 5.—One of the most interesting musical events of the season here took place yesterday, when Sir Charles Hallé and his famous Manchester band visited the town to give an afternoon concert. It is gratifying to record that the courage of those concerned in the enterprise was well rewarded, for a crowded audience attended and showed full appreciation of the interesting programme, which, needless to say, was admirably executed. It included Cherubini's "Anacréon" overture, Bocherini's Minuet in A for muted strings, the "Siegfried Idyll," and Mendelssohn's "Italian" Symphony, while Sir Charles himself played Beethoven's "Emperor" concerto. So great was the success attending the whole venture that it is sincerely to be hoped that Sir Charles will see his way to pay us many more visits of the same nature.

HANLEY, MARCH 8.—The last popular concert was quite one of the best of the present series, although the programme differed materially in its composition from those which are associated with the Popular Concerts of London. Its principal feature was an organ recital by M. Eugène Gigout, the well-known Parisian organist, who played in his most admirable way Bach's Fugue in G minor, Mendelssohn's organ Sonata in F, and a wonderfully skilful series of improvisations on a theme provided at the moment—none other than the opening phrase of the "Mikado" air, "The flowers that bloom in the spring!" The vocalists were the Misses Delvey Yates, of Newcastle, who sang songs and duets by Wallace and Campana with much charm.

BIRMINGHAM, MARCH 10.—The third Popular Chamber Concert given by Madame Agnes Miller attracted a good hall. The principal novelty was a Pianoforte and Violin Sonata by R. Kahn, of Berlin, performed on this occasion for the first time in England. Herr Johann Kruse, who caused so favourable an impression here a month ago, was again the violinist, and thanks are due to him for introducing so good a work to our notice. The Sonata, which consists of three movements, bears unmistakable signs of the influence of Brahms, whose friendship the composer enjoyed in Vienna. It is written in classical form, abounds in melodious episodes, and bears, on the whole, the distinct character of the modern abstruse school. Herr Kruse and Madame Miller gave an admirably intelligent rendering of it. Beethoven's Kreutzer Sonata was played in its entirety by the two artists with marked precision and excellent artistic understanding. The introduction of a vocalist at these concerts was a new departure, which the audience evidently appreciated. Mrs. Helen Trust

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sang three songs (by Liszt, Bache, and an old French composer respectively) with good taste, showing careful vocal training; but the great drawback is her passionless style.

BRADFORD, MARCH 8.—The seventh and last of the present series of subscription concerts was given last night. The programme scarcely equalled some of its predecessors in variety of interest, but with Mozart's Symphony in E flat, and Herr Joachim to play his own "Hungarian Concerto" no one could complain. That the great violinist created a deep impression by his performance of his own work, and of the Adagio from Spohr's 9th Concerto, is an almost impertinently needless remark. Of the Symphony the band gave excellent account, as of Bizet's "Patrie" and Weber's "Der Freischütz" overtures. The vocalist was Miss Antoinette Trebelli, who added not a little to the evening's pleasures. At the close of the concert Mr. Alfred Dewhirst, chairman of the committee, presented Sir Charles Hallé with an illuminated testimonial, enclosed in a solid silver casket, on behalf of the subscribers, who chose this method of speeding the famous conductor on his Australian voyage. Mr. Dewhirst spoke in eloquent terms of the debt which Bradford owed to Sir Charles; who, in reply, spoke with sincerity and emotion, and claimed for himself that he had consistently endeavoured to maintain a high standard of public taste.

### REVIEWS.

FROM HOPKINSON.

"No love like mine." Song, with violin or cello obligato and piano accompaniment. Words by the Right Hon. Sir Henry A. Isaacs (Lord Mayor of London). Music by Alfred J. Caldicott, Mus. Bac., Cantab. Graceful and tender verses from the magisterial pen have inspired a fitting melody for the voice and an equally suitable one for the violin or 'cello, the piano supplying an ably-written accompaniment. As a whole a very pleasing composition.

"The Flower of Love." Song by A. Wellesly Batson, Mus. Bac., Oxon. The air of this song is not strikingly original, and the well-written

accompaniment suitably enhances the meaning of the verses. It is rather passionate in style.

"A Song of Love." Words by the Baroness Porteous. Music by Anton Strelezki. This song is well named; the verses are full of a lover's hopeful ardour. The melody is bright, with rhythm of a swaying, barcarolle-like character. The three verses are set to exactly the same music, however, which is a pity.

From BOOSEY and Co.

"To have thee near." Song, words by John Muir. Music by Howard Talbot. A refined setting of impassioned words. Mr. Talbot is particularly fortunate in avoiding the commonplace without straining after novel effects. This song will best suit a tenor capable of delicate expression.

From J. B. CRAWER and Co.

"Through Life." Song, words by R. S. Hichens. Music by Howard Talbot. The ease of a musician's writing is seen in the melody, and still more in the fine harmonic treatment of this song, which we can recommend to the notice of tenors or baritones. It is set in three keys.

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